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# Volume 54, Number 11 (November 1936)

James Francis Cooke

# THE ETUDE
## Music Magazine


November 1936

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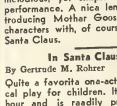

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# THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

*An Alphabetical Serial Collection of*

## The World's Best Known Musicians

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**Otto Rudolph Ortmann**—B. Baltimore, Md., Jan. 25, 1888. Comp., educator, author, lecturer. Studied Peabody Cons., Balt. Since 1929, Ill. director. Has written orchl. works and piano pcs.

**Kurt Overhoff**— One of the group of younger German conductors whose work has attracted serious and highly favorable attention. General music director of the city of Heidelberg.

**Charles E. Overhall**—B. Sheldon, Iowa, Jan. 19, 1889. Comp., teacher. Studied at Chicago Mus. Coll., Dir. of music education, in public schools, Butler, Mo. Has wr. piano pieces.

**Ignace Jan Paderewski**—B. Kurilowka, Russian Poland, Nov. 6, 1860. Distinguished pianist, comp., statesman. Lived Vienna, 1887. Now lives at Morges, Switz. In 1910 was Premier of Poland.

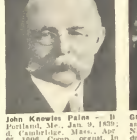
**Ferdinando Paër**—B. Parma, June 3, 1771; d. Paris, May 3, 1839. Comp. over 30 operas & court Kapellm. at Dresden. Was cond. (1812) at Opera-Comique. Wr. 43 operas and misc. works.

**Niccolò Paganini**—B. Genoa, Oct. 27, 1782; d. Nice, May 27, 1840. Famous violinist, comp. His amazing feats of technic startled his audiences everywhere. Many wks., incl. "24 Caprices."

**Anthony F. Paganucci**—American comp., opera cond., pianist, teacher. Studied in Europe. Former cond. mus. director, Thomas A. Edison laboratories, Bost., Brooklyn, N. Y. songs. Res., Brooklyn, N. Y.

**Nathan Clifford Page**—B. San Francisco, Cal., Oct. 26, 1866. Comp., cond., editor. Has made special study of oriental music. Member of editorial staff, Oliver Ditson Co. Misel. works.

**Raymond Paige**—Con. Trained in Amer. Has won recognition as band conductor of the Hollywood Bowl and of the Los Angeles Philharmonic Orchestra. Active in radio on Pacific coast.



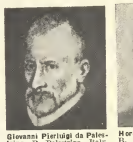
**John Knowles Paine**—B. Portland, Me., Jan. 9, 1839; d. Cambridge, Mass., Apr. 25, 1906. Comp., organist. In 1857, at Harvard, he became the first prof. of mus. in any Amer. Univ.

**Giovanni Paisiello**—B. Taranto, Italy, May 9, 1741; d. Naples, June 5, 1816. Noted dram. comp. Was superior of cappella in Ferdinand IV of Naples. Wrote over 100 operas.

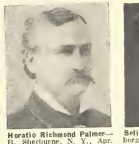
**Jacob Paix**—B. Augsburg, 1556; d. there about 1626. Comp., organist. In 1585 was organist at Landsberg. Also known to have held a similar position at Augsburg. Wr. org. music and motets.

**Émile Paladilhe**—B. Montpellier, Fr., June 3, 1844; d. Paris, Jan. 8, 1926. Comp. Studied at Paris Cons. Wrote operas, several comedy-operas, a symphony and other works.

**Mari Paldi**—B. Mich. Comp., teacher. Pupil of Adolf Weidig. Has specialized in teaching children and in writing piano pieces and books for little ones. Maintains a Chicago studio.



**Giovanni Pierluigi da Palestrina**—B. Palestrina, Italy, 1524(?); d. Rome, Feb. 2, 1594. Comp. His wks. mark an important epoch in mus. hist. Asst. to Pope Gregory XIII in liturgy revision.



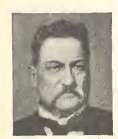
**Horatio Richmond Palmer**—B. Sherburne, N. Y., Apr. 26, 1834; d. Yonkers, N. Y., Nov. 15, 1907. Comp., organ., Was dir., Hartford (N. Y.) Acad. of Mus. Publ. many choral collections.

**Selim Palmgren**—B. Hämeenborg, Finland, Feb. 16, 1878. Comp., cond., pianist, studied at Cons. in Helsingfors and in Berlin. Has appeared in Finland as pianist and cond. Misel. works.

**Leonhard Paminger**—B. Ranarin, Mar. 20, 1495; d. Mar 5, 1567. Comp. Studied at Passau and Vienna. One of the greatest contrapuntists of his time. Wr. valuable liturgical works.

**Ettora Panizza**—B. Buenos Aires, Aug. 12, 1875. Diretr. cond. Prog. 1907-13 was cond. of Italian opera in London. In 1914 became cond. at La Scala, Milan, and in 1921-3 was cond. at Met., N. Y.

**Gennaro Papi**—B. Italy, 1889. Cond. Was asst. to Serafin at Manhattan Opera Co., Chicago, 1921; cond. there 1922-3. Also cond. at Ravinia Park, Chicago, 1922. Has been cond. at Metropolitan Opera Co., Chicago, since 1924.



**Guido Papini**—B. Camaglore, Italy, Aug. 1, 1847; d. Oct. 3, 1912. Comp., violinist. Was court violinist to Queen of Italy. Toured Europe, then taught at Dublin Royal Acad. of Music. Vln. works.

**Eugen Papst**—Cond. His work as general music director in Münster, Ger., has been noteworthy. Also among other posts is that of teacher of the male singing societies in Cologne.

**Paul Paray**—B. Tréport, May 24, 1886. Comp., cond. Pupil of Cumsonde and Lorenz. Rose'd Chevillard as orchl. cond. of the Concerts Lamoureux. Orch. wks. and a sonata for vln. and piano.

**Euphrosyne Parepa-Rosa**—B. Edinburgh, May 7, 1836; d. London, July 21, 1874. Famous soprano. A great favorite in London. With Carl Rosa Opera husband), she organized an opera company in America.

**Bertie Patterson Parker**—B. Great Dunmow, Essex, Sept. 10, 1871; d. London, 1920. Violoncellist. Bro. of W. F. Parker. Was prof., R. C. M. Toured U. S. Was cond., Civil Service Orch., London.

**Henry Parker**—B. London, Aug. 4, 1842. Comp. Studied in Leipsic and Paris. For many years prof. at Guildhall Sch. of M. Among many works is the widely known song *Jerusalem*.

**Horatio William Parker**—B. Auburndale, Mass., Sept. 15, 1863; d. Cedarhurst, N. Y., Dec. 18, 1919. Comp., cond., Hon. Mus. Doc., Yale, 1894. Was prof. of mus. theory at Cincinnati Coll. of Music, 1893-4. Taught at Hoch Cons., Frankfort, 1895-6. Was organist at Holy Trinity Church, New York, 1896-1902. Was dean of Yale Univ. School of Music, 1904-19. Wrote many choral works, incl. the oratorios *Hora Novissima*, *Saint Christopher*, *The Legend of St. Dorothea*, *The Holy Child*, and *Morven*. Also wrote a symphony, a symphonic poem, a piano concerto, a string quartet, a piano quintet, a violin sonata, a cello sonata, a piano trio, a string trio, a suite for violin and piano, a suite for cello and piano, a suite for piano, a suite for organ, a piano sonata, a piano fugue, a piano study, a piano waltz, a piano nocturne, a piano prelude, a piano gavotte, a piano minuet, a piano scherzo, a piano impromptu, a piano barcarolle, a piano romance, a piano intermezzo, a piano pastorale, a piano berceuse, a piano mazurka, a piano polonaise, a piano valse, a piano tarantelle, a piano capriccio, a piano rhapsody, a piano ballade, a piano etude

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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

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## The World of Music

*Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere*

©Brenda Putnam
OSSIP GABRILOWITSCH

OSSIP GABRILOWITSCH, for eighteen years the conductor of the Detroit Symphony Orchestra and one of the most gifted pianists of his generation, died September 14th. Born February 7, 1878, at St. Petersburg (Leningrad), on the advice of Rubinstein he entered the St. Petersburg Conservatory and graduated at sixteen. He then had two years under Leschetizky at Vienna, with later theoretical training from Liadov, Glazounov and Rimsky-Korsakoff. His success as concert pianist was immediate throughout Europe; in 1900 he came to America and every year thereafter till in 1914 he became an American Citizen. In 1909 he married Clara Clemens, daughter of Samuel L. Clemens (Mark Twain) and widely known contralto. After numerous appearances as guest conductor of the Philadelphia Orchestra, he was from 1929 to 1931 the co-conductor with Leopold Stokowski of this famous organization.

IN THE FEIS CEOIL, recently held at Dublin, the Plunkett Green Cup for Song Interpretation was won by William Todd from Belfast; the Dennis O'Sullivan Medal for the interpretation of Irish songs went to Jessie Lowry of Ballina; the Joseph O'Mara Cup for singing of operatic arias was awarded to Frederic Cross of Cork; and the Cup for Dramatic Singing was taken by Patricia Black of Dublin.

CHARLIE CHAPLIN, internationally favorite comedian of the movies, is said to supervise the musical scores of his pictures, in spite of his assurances that he neither reads nor writes music. In his home his favorite instruments are the concertina, pipe organ and violin, on which he plays for amusement.

HAND-ORGANS are reported to have been banished by Mayor La Guardia, from the streets of New York. How shall the next generation be musical, if the children of this shall be denied their diet of *Miserere from "Il Trovatore"* and *Intermezzo from "Cavalleria Rusticana?"*

LOTTE LEHMANN

LOTTE LEHMANN is reported to have given a "magnificent interpretation" of the rôle of *Leonora* in Beethoven's "Fidelio," when it was presented as the opening event of the Salzburg Festival. She is said to have shown herself to be not only a superb singing artist but also a great tragedienne. Her singing of the famous *Abscheulichter, wo eilst du hin* (Vile monster, thou; where art thou going?), an operatic war horse on which dramatic sopranos of the past have ridden to fame, was thrilling even after coming all the way to Philadelphia over the air.

AN INTERNATIONAL FESTIVAL of music is announced to be held from April 7th to 10th, 1937, at Baden-Baden, the famous German watering place.

THE GRAND OPERA of Paris, most sumptuous and one of the most famous of all the world's buildings devoted to music, was endangered on September 13th, when fire destroyed the roof and ceiling, with damages estimated at from one million to two million francs.

THE MUSIC LOVER'S CLUB of Boston, founded by the widely known American composer-pianist, Mme. Edith Noyes Greene, celebrated its twenty-fifth anniversary with a luncheon at which many leaders in the local musical life were present. This active club has sponsored a rather imposing list of aspirants for musical fame who have later achieved success.

THE CHORAL SOCIETY OF ATHENS, Greece, with the Orchestra of the Conservatory, has given a performance of "Boris Godounov" by Moussorgsky, under the baton of M. Ircocomidi.

SIR HENRY LYTTON, for nearly forty years a leading member of the D'Oyly Carte presentations of the Gilbert and Sullivan operas, died August 15th, in London. Born January 3, 1867, he first appeared in a production of "Princess Ida" at the Royalty Theater of Glasgow, in 1884. He came to New York in 1890 for a leading rôle in "The Gondoliers" and returned for engagements in 1927 and 1929.

THE A. B. C. SYMPHONY ORCHESTRA, of the African Broadcasting Company of Johannesburg, gave on July 21st its thirty-fourth concert, when J. Schulman conducted a program consisting of the *Overture, "Romeo and Juliet,"* by Tschaikowsky; *Symphonic Poem, "Le Rouet d'Omphale,"* by Saint-Saëns; and the "Symphony in C minor" of Brahms.

JAMES PHILIP DUNN, organist and composer of works which have been played by some of America's leading symphony orchestras, died July 24th, at Jersey City, New Jersey. Born January 24, 1884, in New York City, he was educated at Columbia University, under Edward MacDowell and Cornelius Rybner. He had held leading church positions of the metropolis and was a staunch champion of the American composer.

A NEW "REQUIEM," by Vittorio Giannini, a young Philadelphia composer who has just finished four years of study and work on a Fellowship in the American Academy of Rome, is announced for performance by the *Gesellschaft der Musikfreunde*, one of the oldest and most distinguished of the musical organizations of Vienna. His first opera, "Lucedia," had a successful première at Munich, about two years ago.

THE AMERICAN FOLK SONG SOCIETY held its sixth Annual Festival on June 14th, at "Trapan' Woman Cabin" in the foothills of Boyd County, Kentucky. It drew an attendance of fourteen thousand, largely of mountain folk who came mostly on horseback and in wagons which joined along the picturesque Mayo Trail that leads to the place of the "Singin' Gatherin'."

DR. HERBERT GRAF, Viennese stage director, has been secured by the Metropolitan Opera Company of New York. Dr. Graff, but thirty-three years of age, will be recalled as having been responsible for the sensational staging of the operas of the Philadelphia Orchestra in its season of 1934-1935.

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY, probably the oldest musical organization in Australasia, recently began its seventy-sixth year with a performance of German's "Merrie England" with A. G. Thompson, L. A. B., conducting.

DR. PHILIP HENRY GOEPP, a leading musician and composer of Philadelphia, died on August 25th. Born in New York, in June of 1864, he was educated in preparatory schools of Stuttgart and Essigen, Germany and later at Harvard and the Universitiy of Pennsylvania. Prepared for law, which he never practiced, he became widely recognized as teacher, composer and musical writer. An opera, "The Lost Prince," was well received; and his "Annals of Music in Philadelphia" and "Symphonies and their Meanings" are valuable contributions to musical knowledge. He held the degree of Doctor of Music from both Temple University (1919) and the Zeckwer-Hahn Musical Academy (1930).

THE BUDAPEST UNIVERSITY CHORUS is announced for its first American tour in January and February of 1937.

THE FORTY-FIRST CONVENTION of the American Federation of Musicians, which met at Detroit on June 9th, is reported not only to have surpassed all previous records in attendance, but also to have been animated by a "rational conservatism which kept the ship on an even keel."

THE FLORENCE HINKLE WITHERSPOON MEMORIAL FUND has been provided by the will of the late Herbert Witherspoon, which sets aside five thousand dollars and other sums from the sale of jewels, the income to be used for the purchase of "such vocal music as may be desirable for the Congressional Library, either old music or modern music." Memories which reach back some two and a half decades will recall Florence Hinkle as one of America's most brilliant of concert and oratorio sopranos.

THE NEW ORGAN of Westminster Abbey will incorporate as much as possible of the old one, some of which goes back to 1727. It is said that the handsome oak cases (the instrument is divided with a part on each side of the choir screen) will be retained.

JOHN DYKES BOWER

JOHN DYKES BOWER, organist at Durham Cathedral of England, has been appointed to St. Paul's Cathedral, London, as successor of Dr. Stanley Marchant, who has become Principal of the Royal Academy of Music. He was born in August of 1905, at Gloucester, as the son of a distinguished ophthalmic surgeon who was also an excellent amateur pianist and organist. At twelve he became organist of St Mary-de-Lode Church of Gloucester; his advanced musical studies were done at Cambridge; and he has been successively the organist of Truro Cathedral, New College of Oxford, and from 1933 at Durham Cathedral.

THE PHILHARMONIC SOCIETY of London is announced to give its present season of concerts at Covent Garden, with Sir Thomas Beecham leading most of them. Queen's Hall, the usual scene of these concerts, has been heavily requisitioned for other musical events.

TITO SCHIPA, in the leading tenor rôle of "L'Elisir d'Amore," on August 4th, at the Open Air Stadium of Verona, Italy, drew an audience of twenty thousand people.

THE TRIENNIAL MUSICAL FESTIVAL of Norwich was held in its thirty-fourth session from September 23rd to 26th, in St Andrew's Hall, under the patronage of King Edward and Queen Mary. The programs offered first performances of "Laus Deo" and "O Lord Our Governor," for chorus and orchestra, by Basil Maine; "Ode to Great Men" (for orator and orchestra) by Cyril Scott; and for orchestra alone the "Five Tudor Portraits" of Vaughan Williams. The Philharmonic Orchestra of London furnished instrumental support, and Sir Thomas Beecham and Dr. Heathcote Statham conducted.

QUINCY PORTER'S "String Quartet No. 3" and Leroy J. Robertson's "Piano Quintet in A minor" have been chosen for publication by the Society for the Publication of American Music. Mr. Robertson is a Professor of Music at Brigham Young University, and Mr. Porter holds a similar position at Vassar.

ARTHUR WHITING, pianist, organist and composer, passed away on July 20th, at Beverly, Massachusetts. Born June 21, 1861, in Cambridge, at fifteen he succeeded Dudley Buck as organist of a church in Hartford, Connecticut, where he founded the Beethoven Society. He later studied with Rheinberger, in Munich, and then for some years taught the organ in the New England Conservatory of Music. From 1895 he had lived in New York where he was professionally active.

ARTHUR WHITING

(Continued on Page 742)



# More Audiences

"WHAT YOU WANT, young man, are more audiences. You have gone about as far as you can expect to go as a student. Of course you will never cease studying and you may always learn new things from real masters of the instrument, but the time has come for you to play. You will find that the reactions you receive yourself, when you are playing alone in your room or in the studio before your teacher, may be quite different from those you experience when you are playing before audiences. The reason is very simple. When you go before an audience you become a different individual. Your nervous system is under a great strain and you do things that you never imagined you could do. All pianists know this, and many, myself included, have come to dread the experience of going before an audience. Some never recover from this experience. There is only one remedy for those who are willing to take it, and that is, more and more audiences.

"Once I heard the great Tausig say that one does not play upon the strings of the piano, but upon the heartstrings of the audience. Do not be discouraged if you fail with one audience, or with a dozen audiences. The time will come when you will adjust yourself to them. This does not mean that you should lower your art ideals. It merely means that by more and more exposure to public opinion you gradually get better control of yourself, lose your self-consciousness and say what you really have in your mind and in your heart."

The speaker was Rafael Joseffy. These, of course, are not his exact words, but we have never forgotten the thought or the quotation from Carl Tausig. We had gone to him to secure a conference for THE ETUDE MUSIC MAGAZINE, and found him delivering this kind of baccalaureate sermon to one of his most advanced pupils. Joseffy would not consent to a conference for publication. He feared what artists call *réclame* and was so extremely modest and so exceedingly retiring that he confessed that when he was asked to talk he did not know just what to say.

But Joseffy died in June, 1915, and we feel justified at this time in recalling advice which may be valuable to many pupils. Apart from pedagogical works, his compositions were comparatively few. His great fame was as an artist and an educator. Born in Hunfalu, Hungary, July 3, 1852, he became a pupil successively of Miskolez, Brauer (Heller's pupil), Wenzel, Moscheles, Tausig and Franz Liszt. His début was made in Berlin, when he was twenty-three. His American début came in 1879, at one of the symphony concerts of Dr. Leopold Damrosch. It was so sensationally successful that he determined to make the New World his home. In many ways he was one of the broadest, most sensitive, and, at the same time, most brilliant of all virtuosos. His playing of Chopin and Brahms was unforgettable; and it was Joseffy, possibly more than any other pianist, who did most to make America acquainted with the piano works of Brahms. Although opposed to sensationalism, he had a nimbleness of fingers and a velocity that have rarely been equaled, except by his famous pupil, Moriz Rosenthal.

RAFAEL JOSEFFY

From 1888 to 1906 Joseffy was professor of piano playing at the National Conservatory in New York City. There he imparted his artistic educational principles to a vast number of pupils and made an invaluable impression upon the musical art of America. His contribution to piano technic was ably reviewed by Edwin Hughes in the Musical Quarterly of July, 1916, one year after the master's death.

The creative composer leaves behind in his compositions a series of monuments which, by their performance, continually revive the memory of the musician. The interpreter, on the other hand, particularly before the wide adoption of fine recordings, is liable to be forgotten by succeeding generations. Joseffy's service to music in our country was so great that his name should be kept permanently fresh in American musical history.

Joseffy felt the responsibility of public performance the more seriously. When he carried the great works of the masters to the public, it involved a real and deep anxiety to give only the highest. Many other great artists have been overwhelmed by this responsibility, notably Henselt, whose private performances are said to have been magnificent, but who found public performance so exhausting that he played but little before large audiences.

Joseffy was a man short of stature, with very dark, penetrating eyes, curly, black hair; and he had a very sincere, ingratiating manner. His large and important musical library (now in the Library of Congress) indicates the earnestness of his musical activities. The report of the Library of Congress (Division of Music for 1934-1935) gives five pages to a description of this splendid collection. In it are twenty-one manuscripts of Franz Liszt, including six Hungarian rhapsodies arranged for orchestra.

Joseffy wrote to Liszt in 1885, giving a picture of musical conditions in New York, as he found them fifty years ago. We are reprinting his letter:

*"I take no small satisfaction in telling you that the American public exhibits far greater receptivity for serious music than reports to Europe of artistic conditions here would lead one to expect: it is indeed astonishing that Americans, animated as they are for the most part by the commercial spirit, should succeed nevertheless in preserving a wholesome, discriminating attitude toward music and that already they should have made such progress toward the appreciation of the truly noble and beautiful. I find the most telling support for this claim in the fact that my efforts to introduce works of yours that are seldom played have met always with the most enthusiastic encouragement. Only because*

*it seems to me that news of it may interest and perhaps even surprise you, I mention, as an example of this, that your 'Concerto in A major'—a work that you yourself do not regard as precisely 'popular' in its appeal, a work that requires deep understanding and a cultivated taste—that this concerto has figured in my programs, played before audiences that ran into thousands, no less than six times in the course of three seasons, a circumstance not to be underestimated in view of the limited number of 'classical' programs that are offered. I find further support for this same claim of mine in the fact that these compositions represent (and indeed are) the new era. The past winter season proved in the most striking way imaginable that the public here is following energetically in the path of progress when that public broke definitely with the old Italian operatic tradition and turned with enthusiasm toward a new sun, the epoch-making opera of Germany. In this way a situation previously unheard of in this country has come about: a company consisting of respected and socially distinguished Americans has subventioned German opera in a princely way and in its own opera house, providing also the means for its further support on the most extravagant scale."*

In this writing, Joseffy makes reference to the first season of German opera which Leopold Damrosch (father of Dr. Walter Damrosch) organized and presented at the Metropolitan Opera House, in which the great Wagnerian music dramas were first heard in America, on a thoroughly adequate scale of production.

## Silent Hands

THE HANDS OF GABRILOWITSCH

IN MID-SEPTEMBER a great pianist passed away in the city of Detroit—Ossip Gabrilowitsch. He was born in Russia in 1878 and had been identified with American life since 1900. A pupil of Tolstoff, Liadov, Navrátil, Glazounov and Leschetizky, he won highest honors and recognition in Europe before coming to this country. His marriage to Clara Clemens, daughter of Mark Twain, one of the most distinctive figures in American literature, brought him even closer into the scene of American life and art. His innumerable appearances as a pianist and as a conductor endeared him to millions.

The "Gabrilowitsch touch" was an indescribable *something* that was the envy of pianists. The hands that brought such beautiful tones into being, are now silent, but the memories of his art cannot be stilled. All of the exquisite tone pictures that those fingers recreated from the great galleries of musical art—his superlative Mozart, his beautiful Chopin, his forceful Bach, his romantic Schumann, his splendid Beethoven—all these were rich and noble contributions to music. Fortunately some of his interpretations are preserved on records and are therefore permanently available. We are permitted to present herewith a photograph of this eminent pianist's hands, by courtesy of the Rembrandt Studios. Leschetizky considered Gabrilowitsch's hands ideal, from a pianistic standpoint.

## Under the Baton

THE conductor's baton is probably the evolution of a cane or a piece of music rolled up into a convenient wand. Lulli (spelled Lully in French), according to the story, used his cane as a baton and, in a fit of temper in 1687, struck his foot and brought about an abscess which caused his death. Lulli was insolent to his players and haughty to all except royalty. He paid the penalty of a bad disposition.

The baton came into general use in England a little over one hundred years ago. Mendelssohn was among the first to use it consistently. He met Berlioz in Leipzig in 1841 and they exchanged batons. The wily Frenchman wrote, *"Grand Chef! Nous nous sommes promis d'échanger nos tomahawks; voici le mien. Il est grossier, le tien est simple; les squaws seules dont les visages pâles aiment les armes ornées."* His allusion to the baton as a tomahawk is funny.

In recent years the prima donna conductors have taken many scalps of their feminine admirers by means of the baton. Wassili Ilyitch Safonoff, piano virtuoso and conductor, who directed the New York Philharmonic Society (1906-1909), discarded the baton; and since then Leopold Stokowski and others have done likewise. We have found, when conducting, that a baton is a very difficult thing to manage and that the batonless style is simpler. Trained players, however, often prefer a baton, if only because it is more visible. Some conductors, Fritz Reiner among them, are very definitive in the use of the baton.

## They That Survive

"THE Metropolitan Opera," a new book by Irving Kolodin, gives a very excellent and graphic history of the greatest of American operatic undertakings, from its opening in 1883 to the present. Incidentally, grand opera on a big scale in New York started in the same year that THE ETUDE was founded. The repertoire of that season included "Faust," "Lucia di Lammermoor," "Il Trovatore," "I Puritani," "Mignon," "La Traviata," "Lohengrin," "La Sonnambula," "Rigoletto," "Robert le Diable," "Il Barbiere di Siviglia," "Don Giovanni," "Mefistofele," "La Gioconda," "Carmen," "Hamlet," "Martha," "Les Huguenots" and "Le Prophète."

Of these nineteen operas, ten survived in the repertoire in 1934; but a notable change in popular taste had taken place.

It is interesting to note the operas given most frequently during the fifty-one eventful years. We list them according to the number of times each was performed: "Aida"—265; "Lohengrin"—238; "Faust"—228; "I Pagliacci"—204; "La Bohème"—202; "Die Walküre"—190; "Tannhäuser"—189; "Cavalleria Rusticana"—181; "Carmen"—176; "Tristan and Isolde"—176; "La Tosca"—166; "Madama Butterfly"—163. Note that of this group, 793 performances were those of operas of Wagner. Another revelation is that in this period, all Wagner performances, including works not mentioned above, totaled 1317, while those of the entire list of operas by the great Italian master, Verdi, were 865. It should be noted, however, that for long periods the Metropolitan Opera House was under German domination. During the period mentioned, 63 performances of operas by Americans were given.



# Reflections from a Musical Life

## By Ignace Jan Paderewski

*THE ETUDE has the honor of presenting a series of "Reflections" by the greatest pianist of our age, which have been culled from unusual sources in Europe. The first is part of a statement given to Richard Capell, Editor of* The London Daily Mail, *the most widely circulated paper in the world. Mr. Paderewski, with his accustomed generosity and nobility of purpose, had just given his only concert for the season in London, all the proceeds of which went to the Musicians' Beneficent Fund. More than this, he shared the expense of securing the great Albert Hall (seating twelve thousand), where the concert was given.*

*Immediately after the concert, Mr. Paderewski gave Mr. Capell the following statement about his career of sixty years, including in it certain requested observations upon contemporary musical conditions.*

### *The Miracle of Chopin's Art*

IS THAT to disparage Chopin? No, and again, no. Let me dwell a moment on the miracle (it is nothing less) of Chopin's art. That frail man of genius, that fastidious and shrinking soul, has been a world conqueror.

"A century ago Chopin—already the marked victim of the disease that was to be his doom—was pouring forth masterpieces. He has been dead for more than eighty years. In that time how many once great reputations have waned and vanished? No belittlement by supercilious critics has made the slightest effect upon his fame. The æsthetic fashions have veered and shifted, like any weathercock, but Chopin is enshrined in the hearts of men.

### *A Heroic Soul*

"HE NEEDS not my or any defense; but a protest may be made against the legend of a spineless, effeminate and self-pitying Chopin. How could the author of the *Ballade in F minor;* the *Fantaisie in F minor;* the great, proud polonaises; the spirited mazurkas; the tragic scherzos and heroic studies (Chopin's 'Studies' I hold to be almost the most characteristic and original of his works)—how, good people, can he have been that? The frail body contained a truly heroic soul.

"The legend, too, of a Chopin who was a mere melodist, with not real technical resources, may be corrected. Truly it is absurd. If one work were to be selected to refute it I would name the *Ballade in F minor,* with its subtle contrapuntal texture.

### *First Training*

"CASTING MY MIND back to far off Podolia, in the 1860's, for memories of my first musical experiences, I perceive a small boy who tried to pick out on a beloved old Viennese pianoforte the folk-songs of the Ruthenian peasantry who were our tenants and servants.

"Truth to tell, the Ruthenian folk music lacks the vividness of that of the true Polish peasantry, and the fascinating Polish dances, the *kujawiak,* the *krakowiak,* the *mazurka,* and the rest, were not known at my Podolian home.

"My first music master was no pianist at all but a violinist. My father—who suffered for his patriotism, under the Czarist tyranny, and whose Siberian exile cast a gloom over my young years—was an amateur of all the arts; he played the violin, he painted, and practiced sculpture.

"What music reached us in that countryside (we were two hundred miles from a railway) so far from civilization? Little more than fantasias on operas—and not operas by Verdi or Wagner, but Bellini, Auber and Donizetti.

### *Beethoven, the Soul of Music*

"THE FULL FORCE of music—the sublimity and passion of that art which the longest lifetime is all to ephemeral adequately to serve—was not revealed to me until, when I was twelve, I heard in Warsaw a performance of Beethoven's 'Fifth Symphony.'

"Some sixty years have passed, and the composer whom, of all, I still play with unmitigated satisfaction is Beethoven. Beethoven is universal. He is consistently lofty. Playing Beethoven, I feel that he is the soul of music and that he contains the germs of all later musicians. I hear Schumann, Mendelssohn and even Chopin lying implicit in Beethoven. If challenged to mention a Chopinesque work of Beethoven, I would name the *Sonata, Op. 109, in E major,* and many details in the later sonatas.

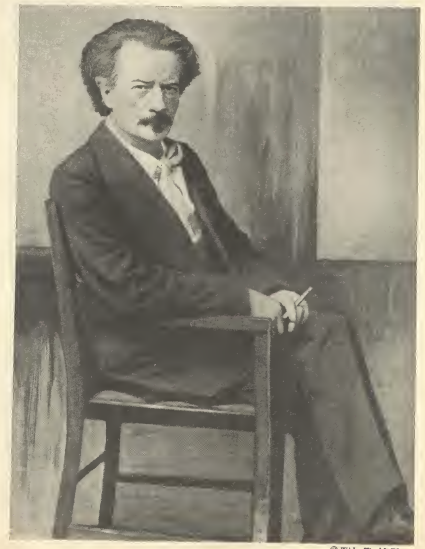
### *Women and the Keyboard*

"THE THOUGHT of Chopin's physical frailty brings to mind the demands (little realized by the lay public) which the musical career makes upon the strength of the body. How many women executants have had the keenest musical intuitions without the bodily strength to render them actual! A woman is, of course, an excellent chamber music pianist; but I call to mind only two of my time who had the strength adequate to the largest occasions—I mean Sophie Menter and Teresa Carreño—and, rather strangely, those so to say virile women lacked tenderness.

### *The Mystery of Memorizing*

"THE MEMORIZING of music—a mystery to the layman—is a subject about which questions are often asked of the artist. The musical executant has three memories. There is the visual memory. One learns by heart a piece of music by remembering the look of the printed page. There is the memory of the run of the music: one remembers 'how the music goes.'

"The third is the digital memory. The fingers remember—seemingly independent of the will—the task they have to execute.



IGNACE JAN PADEREWSKI

© Wide World Photos

This is the most important of all. It is notably essential to the playing of polyphonic music. One's playing by heart of certain fugues depends upon this digital or physical memory.

### *Memory Lapses*

"SINCE ANECDOTES concerning the memorizing of music seem never unwelcome, let the confession be made that twice in my career memory has played me false.

"Once it was in a Bach fugue. Again it was in a performance in Paris of a Rubinstein concerto (Lamoureux was conducting). In one of my entries I was late. I think—I hope—no one in the audience knew. I only know that such an experience seems to an artist like the blackest catastrophe.

### *The Baneful Effect of Mechanization*

"THE MUSICIAN who has seen many decades is commonly asked to compare the present with that past which to the oncoming generations seems so remote and vague. Little do the young of the present age know how much of glamour and beauty the world has lost in the progress of mechanization. How should music escape this influence? It cannot.

"Lyricism is a fugitive, and the latest of the innovators—take such a man as Mossolov—write a music that is indistinguishable from the fierce hubbub of those mass-production factories to whose recklessly unregulated output the present day economic confusion is essentially due.

"Scientifically and mechanically, this is an age of wonders. But the arts! The arts are being driven into an arid wilderness."

* * * * *

*SUPPLEMENTING the excellent presentation made in the English journal is the following from the widely known French musical magazine,* Le Monde Musical. *It is part of a conference given to the distinguished writer, M. Landau, author of one of the best of the biographies of Paderewski. The great artist comments upon the relation of race and music, particularly referring to race conditions in the Europe of the present.*

### *The Genius of Poland*

"IS POLAND musical? The people, the peasants, the mountaineers, are very musical. Poland has given to the world such dance rhythms as the *polonaise,* the *mazurka,* the *cracoviak* (spelled also *Krakoviak* and *Krakovienne*) and the *oberek,* splendid manifestations of Poland's musical genius. But if you ask me if our middle classes, and our higher classes and our bourgeoisie are musical, I would say no.

"It is sufficient to look at the work of our philologists to see the changes they have introduced into our language. They forced a simplifying of our language, hoping that our children would have less trouble in learning their mother tongue; but they do not see that through their reforms they cut the roots of the Polish phonetics. They deprive, therefore, the poets and writers of many possibilities and create essential facts contrary to the inner music of the Polish language. I deplore all these ridiculous linguistic reforms. They may even change the national spirit and national character. If I look at these

deformed remnants of words, which I knew long ago as the signs of musical genius of my nation, I begin to lose contact with my native language.

### *Race and Music*

"THE PURITY of the race? This is an absurdity. Who ever heard tell of such stupidity? Can one state a single case in which the genius is one hundred per-cent pure race? If we would accept as true Germans only those German composers who, according to the modern theory, are pure Aryans, I would not know where to look for Beethoven. And what of Mozart? His name could be a variation of the Polish name Mocarz, which signifies a strong, powerful man. And what about Wagner and Mendelssohn?

"Before the war, a group of remarkable German savants had prepared a great work on the purity of the German race. Kaiser Wilhelm would not permit it to be published. Why? This is easy to understand. It was told that this book would convince the world that the majority of Germans were neither of German origin, nor even Aryans. The Germans are an old mixture of Dutch and French, of Italian, of Polish, of Lithuanian, and other nationalities.

"But German music, no matter how varied its racial roots, is really great art. Literature, architecture, sculpture, and even painting and philosophy, all would remain intact, even if we would destroy completely all that Germany has contributed to them. But the German music cannot and never could be replaced. However, the Germans are no longer at the head of the musical world. Certainly not. My personal opinion is that Richard Strauss is the last great German composer. One can love him or not, but one cannot deny his grandeur. In general, the creative genius of music has emigrated to France."

## The Bird in Grand Opera

*By* Alethea M. Bonner

NOT ONLY HAVE BIRDS won distinction as active contributors to outdoor music, through their singing voices, but they have established a reputation as well in the opera score and other musical writings.

It is, of course, through the agency of composers and librettists that these feathered beings have had their "big moments," for Handel, Haydn, Beethoven, Mozart, Wagner, and countless other classicists have used them very effectively in their tonal dramas.

One of the most beautiful arias to be found in musical literature is the brilliant *Sweet Bird That Shun'st the Noise of Folly*, from Handel's cantata, "L'Allegro il Pensieroso." It is the song of the nightingale, sung by a coloratura soprano, with flute obbligato.

In the second part of Haydn's immortal "Creation," the tones and movements of various birds are presented as perfectly as musical resources will allow. The majestic flight of the eagle, the cooing of doves, and the soft flutterings of many wings, all are heard in measures of masterly imitative skill. Unforgettable, too, is the bird music which Haydn's great contemporary, Beethoven, wrote in that magnificent nature sketch, "The Pastoral Symphony," a music score alive with the songs and calls of birds.

It was the eminent music critic, Henry T. Finck, who jestingly said that if Richard Wagner had "carried out his plans of migrating to the United States he might have been accused of borrowing some of his Nibelung melodies from songs of hermit thrushes!" In truth, it might have been some such tawny-coated, buff-vested soloist of the woods that guided the intrepid *Siegfried* to the fire encircled couch of his beloved *Brünnhilde*. It was this same *Siegfried* who was made to understand the language of birds by a drop of the dragon's blood on his tongue. Acting on the information they gave him he was able to secure the much coveted magic Ring, as well as to wed *Brünnhilde*.

Wagner raised the curtain on many feathered characters. It is in "Götterdämmerung," the last of "The Nibelungen Ring" series, that *Brünnhilde*, in a dramatic moment, summons two ravens and bids them fly to *Loki*, god of fire, requesting that he complete the downfall of the gods by burning Walhalla. The swan, because of its traditional background, was another favorite with the great German music scribe. The legend of the "Swan Knight" was a familiar story in German folk lore, for centuries before the composer embodied it in the plot of his opera "Lohengrin."

Another pleasing picture of the swan was held up before the mirror of music by the French master, Saint-Saëns, when he gave to the world his melody sketch of this bird of beauty and grace; while Sibelius of Finland has written a picturesque symphonic poem based on a folk lore theme of his country, *The Swan of Tuonela*. The score inscription reads: "Tuonela, the Kingdom of Death, the Hades of Finnish Mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings."

### *The Barnyard Contributes*

FROM THE STATELY swan to the prosaic hen seems a far cry, but to the old French music master, Rameau, the cackle of a hen was not mere noise, as his

(*Continued on Page 740*)

THE MUSIC LESSON

*This masterpiece of Dutch art, by Frans van Mieris, and dating from 1654 shows the spirit in the surroundings of a Dutch home of that day.*

## Fifty Years Ago This Month

*Dr. G. Stanley Hall*, a leading educator of the day, had this to say in support of the use of easy arrangements of masterpieces, in a dissertation which he read before the annual convention of the Music Teachers' National Association:

"Music is a world by itself. It is not merely a language by itself, but it is a world by itself; it should be taught something as literature, as reading, are taught, by the best examples.

"There is with all cultivated people one great difficulty in self-education, that self-education which we all have to carry on after we leave the schools; it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had at least time to have read most of the very best literature that there is in the world, no matter how busy he may have been. And some have even gone so far as to say that the very best education in the world is that which prevents us from wasting our time upon second-best things, and gives us a very few samples of what may be of the best.

A little of Dante, a little of Shakespeare, a little of Plato, which can be so easily digested and adapted that the substance may be felt even if the form cannot be appreciated by children, seems to me far better than a long, elaborate course of reading, such as that spontaneously followed by children, such as that we waste most of our time upon in getting our minds covered, as has been often said, like a piece of blotting paper, with impressions from the daily and periodical press. All these things have their place, of course, and an important place; but I think the chief thing is to train the mind so it will have the power to distinguish the best from the worst.

"As a boy, taking piano lessons, I did what I presume every one would have condemned at my stage of progress; I learned to finger a very simple arrangement of one of Beethoven's sonatas. Although I rarely touch the piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable possessions I have ever enjoyed.

"The value of even a little of a good thing cannot be overestimated. It is elevating, it is stimulating; it gives a sample of a world full of worth and merit; it makes one feel that the rest of the universe is healthy, and good, and joyous, and harmonious to the core; it is a resource against ennui and vice. In fact, I would, on the other hand, go almost so far as to believe that even the poorest and the worst piano pounding in the humblest home is, after all, good, because in so many cases it is a resource against the vice which comes of unemployed time.

"But, returning to the illustration taken from my own experience: I have caught, as every one has, the street melodies and popular songs, like *Punch, brothers, punch with care*, and they have flitted through my mind when I wished to think of better things, haunting me for weeks and months; but they have all gone, one after the other, each new one crowding its predecessor out. But there is something or other about this simple sonata that sticks, and it is just as interesting and pleasant to me, as average ignoramus about music, as it ever was, and rather more so. I think, then, that as a sample of classical literature is good in the teaching of reading, to make the children feel a little of what is best in the world of letters, so it should be an early object in musical education, to make children feel a little of what is best in the great world of music. That seems to me the one object of musical education."

## Stirring Up Class Standards

*By* Edna Faith Connell

IF YOU are desirous of raising the standard of your music class, it can easily be done, with little or no expense. You will need a pencil, a narrow strip of paper, and a thumbtack.

By means of the latter, hang the paper in the most conspicuous part of the room. Anything new, or something in a different place, will attract almost every pupil.

With the pencil, write various headings such as "Best counting," "Best fingering," "Best attention," "Most gain for the month," "Pupils who try," "Never-tire twice pupils," and "Best general work."

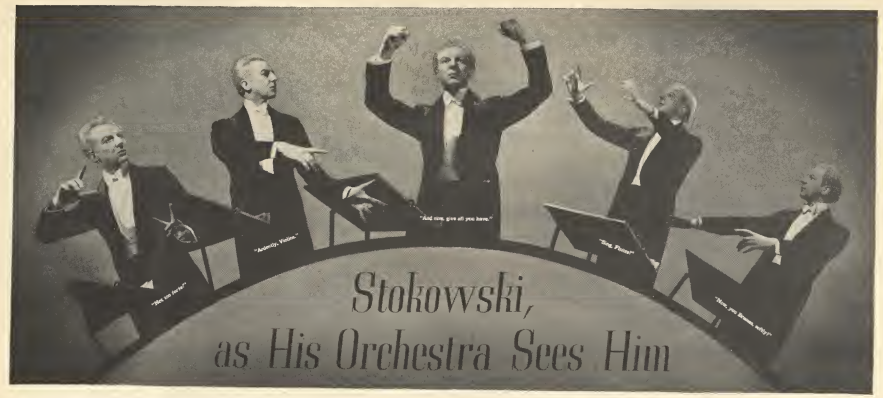
This will create an incentive for hard work and start a competition among the pupils to see who can have his name placed under the different headings.

Many other headings may be used. The teacher should use judgment, and whatever the pupils are weak in, or neglectful, should be first on the list.

Stars of different colors to denote the grade of work being done, or small prizes for first and second winners in each section, may be used to promote interest.








# My Symphonic Debut in the Films

## By Leopold Stokowski

*DR. STOKOWSKI'S entrance into the films seems but a normal development of his great interest in acoustics, and in the possible extension of musical facilities through mechanical reproduction and magnifying of sound. In "The Big Broadcast of 1937" he conducts two of Johann Sebastian Bach's compositions of supreme classical importance. In the same picture a jazz band of excellent type also has a part. We have an idea that Dr. Stokowski is doing a fine piece of missionary work, in placing these two so different classes of music together and thus allowing the larger public to determine for itself which gives the greater thrill. The pictures on this page, showing the famous conductor in some of his characteristically striking poses, all are copyright 1936 by Paramount Productions, Inc.*

NOVEL?—Yes. Unexpected?—No! That is the way I feel, and, I think, the way my men feel, about our first appearance in films. I might almost add—"at last." For it seems to us high time that we begin to help to realize the great possibilities of the present day sound film for multiplying the audience for the world's richest and most satisfying music.

With my orchestra I pioneered in recording symphonic music for the phonograph. I believe our constant willingness to experiment with the scientists of sound aided materially in a great technical improvement in the fidelity of music reproduced from the familiar black discs. Later we plunged into the new field of radio broadcasting, and learned much about microphones, drapes, placing and emphasis of instruments.

Naturally, such a serious study of acoustics made me anticipate the point at which the sound screen would become a fit vehicle for that richest and most subtle of all musical mediums, the full symphony orchestra. That point has arrived. But I was determined that our Hollywood début should wait until all conditions were right.

### *The Best None Too Good*

MUSIC HAS BEEN my life work, so I was not—and am not—willing to conduct frothy or inferior music, just because it has the name of being "popular" or "familiar." I came to America as a young man, and for more than a quarter of a century have conducted symphonic music in America. I have been called "experimental," "daring," and even "sensational." In short, I tried to make the best music and the public taste meet, to the mutual benefit of both. Appearance in pictures is one more step—and a big one, I believe—along that road.

Superficial, and merely "catchy" compositions are not good investments for a major symphony orchestra. They may be familiar to many listeners, but it is the sort of familiarity which soon breeds contempt. The listener, after a few repetitions, begins to see, or hear, through them. As soon as he has caught the catchy tune, he finds that is all there is to it. He grows wearied. And weariness is fatal to music.

Great music does not pall with repetition. On the contrary, it grows on the ear. The work which thrills more at the twentieth hearing than it did at the first, and more at the hundredth than at the twentieth—that is what I call great music. And that is the kind I wanted to play in films. Furthermore, I wanted such great music to be presented in a manner worthy of itself. I wanted it to be kept in the center of interest, not to be a mere novelty, or sideline.

I have often been called a showman, and I hope some day to merit that title, in the best sense of the word. The showman in me, let us say, continued not to undertake film appearance until we could be assured of the right presentation. A first time for symphonic music in films is bound to be crucial. Even today, the very idea strikes some people as something surprising. I had to be critical of conditions, more critical than the Simon-purest of music lovers could be.

### *Musical Titans In Filmland*

WHEN MY FRIEND, Boris Morros, general director of music at Paramount, asked me to appear with my orchestra I accepted, knowing my double conditions would be met. I knew we could play the "right" music, and I knew the recording, the camera work, and the general setting for our playing would be what we wanted. They were. Morros has done much to raise the level of music in the motion pictures. To him goes the credit for such successful innovations as the use of a *Toccata and Fugue* of Bach, in the musical score of the picture, "Dr. Jekyll and Mr. Hyde"; a portion of a concerto of Rachmaninoff, in the closing score of "The Scoundrel"; and the engagement of so notable an American composer and conductor as Werner Janssen to do a complete symphonic score for a forthcoming picture, "The General Died at Dawn."

For our film premier performance, we have really gone to the heights in choosing our music. We are playing without cuts or alterations, our special orchestra arrangement of the *Fugue in G Minor* by Johann Sebastian Bach. This work is sometimes called *The Little G Minor Fugue*, but merely to distinguish it from another Bach fugue in the same key. It is one of the "biggest" and most thrilling works we know.

We are also playing our orchestrated choral prelude by Bach, entitled *A Mighty Fortress Is Our God*. This has a distinguished record in history as well as in music. The song was written by Martin Luther, founder of Protestantism in Germany. Bach, a devout Lutheran, took the strong, simple melody, familiar to millions of men and women all over the world, as the basis for one of his famous preludes, or introductions. He was a church organist, and wrote largely for the organ.

Is such mighty music difficult, or forbidding? The audiences to whom we have played all over the country have not found it so. They have clamored for more of the same, and more like it. I have not the slightest fear that we have aimed over the heads of the motion picture public—which is to say, the American public.

### *A Momentous Innovation*

CERTAINLY there will be talk about our appearance on films—the first time that a major symphony orchestra, playing enduring "classical" music, has appeared as a feature of a film made for entertainment. Some of the words spoken and written about this first step in motion picture music will be favorable. Some will be unfavorable. I know there are people, seriously devoted to the finest in music, who will find it incongruous that Stokowski and his symphony orchestra should appear in lights alongside Benny Goodman and his swing band in the marquees advertising "The Big Broadcast of 1937."

To both—the people who are pleased, and those who are apprehensive at the news—I say, "Wait! Let the proof of the pudding be in the eating. Let your ears and eyes judge the value of this venture for the future of music and the films alike." I am appealing to the record—the record which will be seen and heard by millions of people throughout the world.

As to our performance, whether it is worthy of the music it seeks to recreate, our listeners must decide. To me it seems we have played as well as we have ever played in all the scores of times we have performed these works before concert, radio and record audiences throughout the United States. The slender sound track at the side of the film carries in light and shade a portion of the best performance nearly one hundred and twenty musicians and myself can give.

Then comes the important question of the camera. What is there interesting to see in the spectacle of a full symphony orchestra at work? There is music itself to watch. You may be sure that the camera will not focus monotonously on the conductor and his little stick! The conductor is, after all, only the cheer leader, the coxswain, the motorman of the orchestra.

The fine musicians who sit behind the stands make the music which he strives to mold for best effects. So the camera in our scenes does what the eye of an eager, interested listener would do. It follows the music from one section of the orchestra to another.

### *An Education With It*

OFTEN DURING A CONCERT you will hear whispered behind you, "What's that instrument? What's playing now?" But even in the finest symphony halls, only a few fortunate members of the audience are so situated that they can watch the musicians at work. On the screen, every member of the audience will be able to do just that. He will also have the ancient and honorable privilege of all music listeners—he may close his eyes and concentrate on what he hears.

In our performance of the *Fugue in G Minor* by Bach, this little journey through the orchestra will be especially fascinating. A *fugue*, you know, is a musical form built like an old "round" song. The same melody is introduced in succession by one voice of the orchestra after another. The name, *fugue*, comes from a Latin word meaning "flight." The melody pursues itself through the orchestra at different levels and on different instruments. All continue weaving their threads of melody to the mighty climax at the conclusion. The fugue is, consequently, one of the musical forms most difficult to write—and most fascinating to hear, if you know what is taking place. I believe that even the musically inexperienced among the audiences will be able to follow the absorbing structure of symphonic playing better than they could otherwise do, thanks to the insatiably curious camera which can see where it will, when it will.

## "Pep" in Music

*By* Benjamin E. Galpin

MANY years ago I stood on a bridge at Oswego, N. Y., and for the first time saw a schooner come into port during a storm. Gradually there came the sense of a mighty rhythm that stirred my soul to tears. What was the cause? Was it majestic rhythm or was it simple grandeur?

A minister returned to his little village having attended a meeting where he felt the majestic grandeur of *Nearer My God To Thee*, sung by several hundred voices. What he termed "life" in music did not come from *rapid tempo* but from majestic rhythm.

A man may be called "brilliant" because he brings to our mind delightful surprises. His manner of expression makes us say, "Thank you for giving voice to the thing I have always wanted to say." For this reason let us not forget to include the elements of "surprise" and "manner" in our teaching.

Rhythm in art design and music is a thing of culture and dignity. Our present period of "jazz" will no doubt add something permanent to musical composition, but certain dance orchestras which may be heard on the radio are scarcely worthy of the name rhythm. True, their noises are most animating, but perhaps this might be explained as the emotional excitement of "cat calls" and fun caused by the surprise of unusual sounds and queer noises occurring at unexpected intervals, while the underlying rhythm is motivated by rapid monotonous beats.

Two conditions of life are activity and antithetical rest. Let us name the former thesis and the latter arsis. Thesis has its attendant depletion or discharge of energy while arsis has its attendant resuscitation or restoration of energy.

The nearer the approach to contrast, the more intense the sense of life. The nearer the approach to monotony, the weaker the sense of life. When absolute monotony is reached, we become dull; brilliancy and animation cease to exist.

A hundred pounds of rubber tied to the rear of an automobile going twenty miles an hour, lacks bouncing activity and we say it "drags," while the same amount of rubber in the form of a ball going at the same rate of speed has bouncing activity.

The same condition exists in music. It is not so much the speed rate of travel that creates animation, or life, but the up and down contrast of thesis and arsis; the regular recurrence of accented and unaccented beats accompanied by the depth and breadth of genuine emotional feeling in the interpretation of the composition.

The time value of a note may be measured in terms of duration, while its rhythmic value may be measured in terms of inflection and activity created by contrasted relationships. Nothing else lends such instant interest to music as does excellent rhythm.

## For That Weak Left Hand

*By* Stella Whitson-Holmes

MOST students of the piano are right-handed, and while the left hand is often more flexible in itself, the student is likely to have less control of it. Often, the teacher

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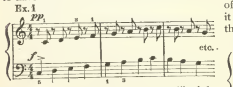
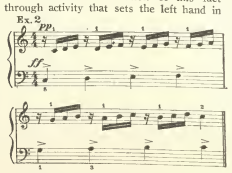



finds that for many years, a pupil's left hand will play distinctly only when it operates simultaneously with the right. While this "borrowing" may not be altogether objectionable, it is well for the left hand to develop independence of its own. To attempt this by forcing the activity of the left hand working alone is like forcing a balking donkey, and may often "set" the left hand in its difficulties all the more.

A study where it is demanded of the left hand to "take the lead" in activity and dynamic power while supported by the right hand, is an ideal one for making the pupil realize that there is as much strength and independence latent in the left hand—once he has discovered it and gained control of it—as there is in the right. In the main, it is the actual realization of this fact through activity that sets the left hand in

Ex. 2




the path of soaring achievement. Here are two simple and very useful exercises for making the student conscious of his muscular powers.



## The Harp in History

*By* Mabel W. Phillips


A HARPIST OF ANCIENT EGYPT, PLAYING

THE HARP, perhaps the most poetic and romantic of all musical instruments, makes always a strong appeal to the sensitive imagination. Archæologists tell us that Berosus, the historian, has left a record of the harp as it was known in Chaldea and Babylon. The Chaldeans seem to have given much thought to the perfecting of music for this instrument which was held in great esteem by all Eastern peoples. A tablet, identified as having been inscribed several centuries B. C., contains a pictorial representation of a group of harpists in the palace of Semacherib, King of Assyria. Their harps are small and have but few strings. The Babylonians also made use of large numbers of players in their processions and ceremonials; and King Solomon is said to have maintained a body of four thousand harpists who played in unison with an equal number of trumpeters.

Familiar as was the harp throughout the East, during the pre-Christian period, it remained for the Egyptians to give to it the decorative touches which later were to become so much admired. Some of the costlier Egyptian harps were overlaid with gold-leaf and ornately wrought with representations of flowers and grasses. One of these, dedicated to the worship of the goddess Isis, is said to have been modeled of purest metal inset with the three-leaved lotus with petals formed of multicolored jewels of great value. Engravings of the harp, found upon the walls of centuries-old tombs, delineate with much delicate artistry the carnivals of a pleasure loving populace and the triumphal home-comings of kings.

### *Some National Lineages*

IT WOULD SEEM that the harp of the earlier Egyptians was quite similar to that of pagan Ireland; as a tablet written by the famed historian Hecataeus (500 B. C.) records that "This fertile island contains a great city whose people all excel as harpists upon our eight-stringed bow." Centuries after Ireland became Christianized, the monks used the harp to great advantage in their educational and evangelical work in the monasteries of their own and other lands.

Despite its background of dignity, the harp, in the early part of the twelfth century, came into disrepute, owing to the profanation of sacred music by the laity; so that its use for more than a decade was banned, by the pious Pope Sylvester of Rome, in all of the churches. Unisonal singing, founded upon Greek scales derived from ancient Hebrew airs, was substituted for its melody, the method used being the same as that so ably demonstrated by the Sistine Chapel Choirs of the present day.

According to historical legend, the greatest masculine harpist ever born was a Welshman named David Owen (Dayydd Gareg-wen) to hear whose playing all the fairies gathered from the hills and glens. His early death so grieved the little people that they have never appeared in public places since, but they may be heard weeping when the moonlight gilds the waters of the tarns.

John Thomas (1826-1913), known in Wales as "Pencerdd Gwalia (Chief of Welsh Minstrels)," a title conferred at the Aberdare Eisteddfod of 1861, and for three decades Court Harpist to Queen Victoria, is perhaps the most famed of modern harpists.

### *The Instrument of Romance*

IN THE FOURTEENTH CENTURY troubadours held the harp in high esteem. It was to its accompaniment that chansons were sung to the beauty of their ladies' eyes. Its music was said to cure illnesses of mind and body; and many a feudal lord paid tribute with jewels and hospitality to the one that could weave melody upon its golden strings.

Scandinavia gave welcome to these wandering minstrels who found that the harp preceded them in the Northland. The sagas of a heroic people were interwoven with its history, and to its strains were sung the deeds of vikings and the majesty of the seas. Scandinavian music is said to have been derived from Icelandic sources.

From Scandinavia the minstrels wandered over Germany, where they found the art of music fostered to a high degree and the harp the royal instrument of courts. One of the Rhineland's earlier harpists was the celebrated Madame Krumpholz, whose genius was so great that the strings were said to be as responsive to her dainty touch as are newly-budded leaves to the breath of the forest; and it was the renowned master, George Frederick Handel who in 1732 wrote his unexcelled theme for the harp entitled *Breathe Soft, Ye Winds*.

At the close of the seventeenth century the harp seemed to be again threatened with a brief obscurity, but its use has been revived in all of the large orchestras of the present age. The names of Zamara, Thomas, Barber, Schuecker, Oberthur and Salzedo have been associated with its fame, their masterly musicianship has created about this queen of musical instruments a glamor of romance that we may hope will never die.

A MODERN HARPIST AT HER INSTRUMENT





CLARA SCHUMANN

# Woman's Struggle for Recognition in Music

## By Marie Wurm

*It is the policy of every fair minded journal to cover its field in the broadest possible manner, by presenting not merely views which are in harmony with those of the editor, but also such as may be quite opposite to his way of thinking. And it is in this spirit that we offer Miss Wurm's article.*

*Her attitude in this treatise is purely Continental. The angle from which she views the musical world is quite different from that prevailing in America, where a great deal of attention and consideration is given to women composers, and where, for instance, such a composer as Mrs. H. H. A. Beach, who has risen to masterly heights, is widely recognized not only by women but also by the entire profession. With the founder of our publication, we are very proud of the splendid list of compositions by women that are in our catalog.*

*We present, therefore, these ideas of Miss Wurm, not because we approve of them, but because they represent some very interesting Continental opinions upon a subject which must be a matter of curious concern to many readers of* THE ETUDE. *Of course the magnificent work done by American women, through musical clubs, is without parallel in Europe. The efforts of these organizations have been very beneficial to women composers.*

*Miss Marie J. A. Wurm, a gifted English pianist, was trained at the Stuttgart Conservatory, where in 1884 she gained the Mendelssohn Scholarship. Supplementary to this she studied with such eminent artists and authorities as Clara Schumann, Joachim, Raff, Charles Villiers Stanford and Carl Reinecke. Her début in London was made in 1882; and she soon became a favorite there and on the continent, where for some years she lived at Hanover and in 1911 moved to Berlin. She wrote the opera "Die Mitschuldigen" (1921), an overture, a piano concerto, a string quartet, sonatas for violin, for violoncello, and for piano, a prelude and fugue for two pianos, many pieces for piano solo, and the choral work "Mag auch heiss das Scheiden brennen," besides technical manuals.—Editorial Note.*

THE QUESTION has been raised over and over again, "How is it that there are no prominent women composers?" That there do exist many women who compose music is not denied. A sort of pitying expression comes over the faces of some people when they smilingly say that the compositions, even of those women whose works have come before the public, are of small value. Of course only those not initiated would say that. If only men were able to produce big works, how is it then that there are not dozens of Beethovens, Mozarts, Bachs, Schuberts, and Wagners, to name only a few of the greatest?

Very few composers have also a talent for business. Those people, who often reproach musicians, do not know what it means to be a composer; they have no idea what it is like to live in an idyllic world in mind, and to dream music whilst awake. The composer's soul is filled with music, the composer has no time for thinking only of how to make money. Musical thoughts cannot be bought nor sold by weight.

One must go back a long way, to be able to understand how it is that women have had so much difficulty in coming to the front in music, especially in composition. In the renaissance days women were kept strictly in convents. We read that the nuns in the convents of Italy had their own orchestras. That was as early as in the sixteenth century. Along with this quite a number of women in those days composed madrigals. If they had not achieved success, their names would not have been handed down to posterity.

The height of writing fugues was reached in 1555, and without hesitation or thought, words were at that time added to these counterpoint works, and singers vainly tried to sing them with enjoyment. The celebrated composer, Pasquino, had quite a number of ladies as pupils. Vittoria Aleotti (1546) was one of them. She conducted all the orchestral performances in the convent at Ferrara, the orchestra being composed of women only.

### *Feminist Musicians Favored*

BUT WE CAN GO BACK still farther to the times when women who composed music or wrote poetry were the pride of the town in which they lived. How charming is the description of the discussion in the Villa Alberti, in front of the Porta St. Niccolo in Florence, in the year 1339, where the wife takes part in the disputations on philosophy, morals, medicine, music, and so on.

The old teacher of law, Biaggio Pelacain of Prato, shakes his head at the wisdom and cleverness of the women he discusses. At that time there existed already a number of renowned women as poets, sculptors, and painters. Two ladies were known not to have married because they wished to devote themselves entirely to science. One

CECILE CHAMINADE

LILLIAN NORDICA

was Cassandra Fedele in Venice, the other was Isotta Nugarelo in Verona. In a book by Giuliano Medici, named "Libro del Cortegiano," the author says, woman, to his mind, should have a knowledge of everything which a nobleman has to know. She must know literature, music, and painting, but must not do anything which is not refined. "It would be ugly," he writes, "to see a lady playing the flute (pipe), or the trombone." Pietro Bembo wrote to his daughter Elena, who was to be educated in a convent in Venice, "About your desire of learning to play the monochord, I must tell you, that to make music is only the desire of a vain woman, and I wish you to become the most modest woman that ever lived. If you play badly, it will not give you much pleasure; if you come to play well, you must devote ten to twelve years of your life to it, without learning anything else. It is sufficient if you know literature and are at home with the other arts, also understanding housekeeping."

So, although they had orchestras in all the convents in Italy, there were also parents who did not agree that so much time was to be spent on learning a musical instrument. At the St. Viti Convent in Ferrara, the Augustine nuns had an orchestra of twenty-three performers. There was a clavicymbalum on the stage, and some nuns played stringed instruments, whilst others played brass instruments. Those that played stringed instruments stood, whilst the others with brass instruments sat. There exists a very interesting little book about the clever ladies of the renaissance time, by H. Janitschek (Vienna, 1878).

There is a legend that Miriam (Moses' sister) was very musical. Anyhow she did lead the women who played the cymbals and other instruments whilst marching through the Red Sea.

MOZART'S SISTER, "NANNERL"

### *Women Composers' Emancipation*

AS SOON as music was no more confined only to churches, the composers began to write more freely. The names of women composers then became legion. During the fifteenth century the most famous women were Margherita Archinta, Cassandra Fedele, and a German nun, Clara Hätzlerin. The sixteenth century produced ten noted women composers. During the seventeenth century we hear of twelve women, amongst whom are Italian, Dutch, French, English, and German women composers, whose works had been performed with success and published. The nineteenth century furnishes an abundance of names of over seventy famous feminine composers; and in the nineteenth century women wrote symphonies, and chamber music of all kinds. Almost every type of composition was attempted—operas, operettas, oratorios, nothing was found to be too difficult for the ambitious women.

Nearly all the great singers have at all times had their own methods and vocalises published. But who uses them after the singer is dead? And here we come to one of the weak points which have all along prevented women's works from becoming popular. Women themselves do not further their own sex's works enough.

It seems the irony of fate that the only composition by a woman which has become known all over the world—becoming almost famous in a certain way—should have been our grandmother's sentimental schoolroom favorite, *The Maiden's Prayer*. I hear some reader ask, "Is that by a woman?" Yes it is, and by a girl named Thecla Badarzewska of Warschau (Varsovie) who was only twenty-four when she died. She had written several other compositions; but all in the same style. Surely she never even dreamt that her name would become popular, or, to be precise, that the title of her composition would be known wherever pianos were used.

The writer of this article compiled, some years ago, a dictionary of music containing the names of all the women composers whose works are published, together with

(*Continued on Page 746*)

KING LUDWIG II
*A portrait of the mad monarch of Bavaria, in his prime.*

# The Midnight King

*The Tragedy of the Mad Musical Monarch Whose Support Made Wagner's Giant Projects Possible*

## By Ernst von Schoenfeld

PART II

THE PLAN for a Wagner Festival Theater did not mature, owing to the hostility of the critics and the tax paying public in its entirety. The scene, therefore, shifted to Bayreuth, where the great Festspielhaus (Festival Theater) now stands. Here again, the munificence of Ludwig appears. If it had not been for the huge sums which he advanced before and after the erection of the theater, the project could not have been made possible. Americans should remember that the twenty-five thousand francs which Wagner received for writing a march for the Centennial at Philadelphia, in 1876, were invested in this enterprise.

On August 6, 1876 this entirely different kind of theater, embodying Wagner's ideals, was dedicated. Ludwig had attended many of the rehearsals, and it was his wish to have the first performance given with himself as the sole auditor. However, he was convinced that with the audience absent, the acoustics would be very bad and reluctantly permitted the public to attend, while he is reported to have been seated at the back of the box, virtually invisible. The theater at Bayreuth is built largely of wood. In 1902 (?) there was erected in Munich, near the site of the theater as originally planned by Wagner and Ludwig, the beautiful Prinz Regenten Theater, which is practically identical with that of Bayreuth, save that it is made of steel and granite and marble—a very beautiful monument to a pathetic fanatic with a disordered mind who, in his day, was the only man of large resources who envisioned the tremendous power of Wagner's genius.

The King was bewitched by Wagner and was eager to go to the greatest lengths to serve him. If Wagner did not directly urge, he did much to induce the King to withdraw from the world and its realism and to attempt the living of an ideal life surrounded by the luxuries of art, amid the mountains of his native Bavaria. Ludwig's pride was stung by the refusal of the people of Munich to accept Wagner without murmur or question. At all events Ludwig lost interest in the current affairs of the seat of government. He spent the greater part of his time in his mountain castles. He developed a mania for constructing palaces on a grand scale, which enormously involved the crown in debts amounting to millions of marks.

### *A Monarch's Malady*

DIFFERENT STORIES have been recounted regarding Ludwig's peculiar phases of insanity—as though some definite, non-biological cause had produced it. One version is to the effect that both Ludwig and Otto loved the same woman—a sister of the Empress of Austria, who was later the Duchess d'Alencon. Whatever may have been the imbecile feelings of Otto toward this lady, it is known that King Ludwig entertained for the Princess Sophia the most exalted affection. It is also generally believed that this beautiful woman lost her promise of the Bavarian crown through an unwholesome scandal at the time. The betrothal between herself and Ludwig was broken off and the latter became a confirmed woman hater at last.

King Ludwig, violently disappointed in his one vital love affair, was a prey to himself. Whenever he came to the Residenz or Royal Palace in Munich, it was not to see or to be in touch with his people—much less with his courtiers. It is related that on one or two occasions he gave a State Dinner, following the well honored custom of his royal ancestors. But, though the dinner was served in elaborate courses, and he presided at the head of the table, there was no one actually to partake of the banquet but himself. The three or four hundred guests present were the figments of his imagination. Thus he showed his supreme contempt for all his royal retainers and socially ambitious friends.

### *Midnight Musicales*

AT THE SAME TIME he seems to have possessed a liking for the old Residenz in Munich, in a certain part of which, early in his reign, he had caused to be built the famous roof garden—prohibited to the tread of all persons save His Majesty's most exclusive friends. Here the favorite singers of the court theater were invited, sometimes at unreasonable hours of night, or rather early morning, to render the most exalted affection. It is also generally believed that this beautiful woman lost her promise of the Bavarian crown through an unwholesome scandal at the time. The betrothal between herself and Ludwig was broken off and the latter became a confirmed woman hater at last.

DINING ROOM OF THE PALACE OF HERRENCHIEMSEE
*The table in the center sank through a trap door, to the lower floor where it was replenished for the following course.*

DUCHESS SOPHIE CHARLOTTE
*The mental breakdown of Ludwig II was falsely attributed to his neglect by this beautiful princess.*

King Ludwig, being passionately fond of music, generally had it "on hand"; and sometimes he ordered a female singer to perform. On one occasion he invited a charming soprano of the Munich court theater to take a drive with him over the mountain estate connected with one of his castles. While she sat on the seat beside him in his landau, not a fringe of her garment was permitted to touch his royal person, according to his explicit command. In addition to this, the poor woman, in the loneliest part of the forest, was forced to render one of Wagner's most dismal arias.

### *Night Gathers*

AT TIMES Ludwig became very violent and, being a man of great physical strength, often put his attendants in peril of life and limb. About thirty persons were more or less seriously injured by him and one was killed, not to mention the unfortunate Dr. von Gudden. For slight offenses he condemned his servants to be confined in the dungeon of his castle, Neuschwanstein, or to be banished to America, where they were to be placed under the supervision of the police. One lackey, whom he accused of looking at him in an unseemly manner, was obliged to wear a black mask in the royal presence for a whole year; another had a red seal set on his forehead, on account of his supposed stupidity.

Whenever the King stayed at Neuschwanstein the whole suite of apartments was brilliantly lighted with electric lamps, fed by steam engines concealed at some distance in the forest. But once or twice a week he would give orders to have the six hundred candles of the "Singer's Hall" lighted. He then paced up and down the hall for an hour or two. At midnight the carriage waited at the door, and the King would drive through the black forests to Linderhof. The servants knew full well that no lights were to be extinguished before the royal equipage had passed a certain point on the Pollach Valley, where the castle is visible in the dark frame of the ravine. It was his pleasure to stop there for a moment, gaze over the dark abyss, with its rushing waters, upon the hundred brilliantly lighted windows, and to feel that he had built himself a fairy castle indeed. The weird custom brought him the name, "The Midnight King."

On June 8, 1886, Ludwig, who insisted upon building castle after castle, was declared insane by the Bavarian State and his uncle, Prince Luitpold, was made the acting king or Regent of Bavaria. He was a man of real power and force who was greatly beloved by the Bavarian people.

It is the general opinion that King Ludwig II at that time understood everything that was said by the deputation that waited upon him at his immensely costly castle, Hohenschwangau. A day or two later, Ludwig was conveyed to a castle retreat in charge of medical advisers and attendants. The next day, June 13, 1886, together with Dr. von Gudden, who had been in charge of Ludwig for some time previously, his Royal Highness and Dr. von Gudden went out for a walk along the shore of Lake Starnberg. Two or three hours later only

(*Continued on Page 736*)



# The "Forgotten" Pedal of the Piano

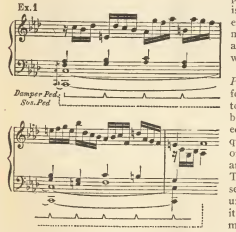
## By W. Ward Wright

THE SOSTENUTO, sometimes called the Steinway pedal, is the middle pedal found on grand pianos. For many years it was regarded as an unnecessary adjunct, by European artists whose acquaintance with its use was limited, if not wholly neglected. Indeed many of them showed their utter disregard for it by having it removed from their concert pianos. Not all, however, thought of it so slightingly, for the late Ferruccio Busoni, who was ever openminded, fair and just, as he was artistic in his decisions, clearly indicates its use, in his monumental editions of Bach. Percy Grainger makes extensive use of the sostenuto pedal, as is indicated in his own compositions. The informed artist student who has listened to that most grateful pianist, Harold Bauer, could not have been unaware of the effective use he frequently makes of it.

Mechanically considered, we can best describe the use of the pedal by comparing it with the damper pedal. When the latter pedal is depressed, the dampers of all the strings are released, leaving all the notes free to vibrate as long as it is down; but the sostenuto pedal holds only those notes which the hands are holding down at the moment of its depression. It must always be depressed immediately after the notes are struck and before the damper pedal is used. If the sostenuto pedal be depressed with or after the damper pedal, its use becomes disastrous. Therefore the important thing to be remembered is to depress it after the notes are struck, but before the damper pedal is used.

Artistically speaking, the sostenuto pedal is often used for sustaining an organ point, such as we find in Bach. Without its use, the composer's intentions can be in no way fulfilled on the piano. Consider the following from the last line of *Prelude XII*, Volume I. Part II, of the Busoni Edition of the "Well Tempered Clavichord" of Bach.

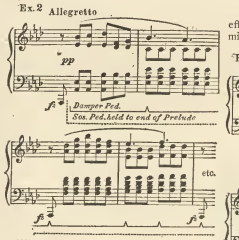
Ex.1




The style here seems to demand a doubling of the bass note C, which is a short organ point. The composer wrote it with a single C because it was imperative that the C be held throughout the two measures, and the only way this was possible on the instrument of Bach's day was in the manner which he indicated, so that the hand could hold the bass C throughout the changing harmonies. But with the advent of the sostenuto pedal, the broadening of the two measures has been made possible, by its use as indicated in the above example. There are many such examples throughout Bach; and their discovery is not at all difficult for the discerning student.

With Chopin, however, the desired places for the use of the sostenuto pedal are less evident, so we shall take up a few of these. Who can forget those eleven booming A-flats, above which Chopin weaves a beautiful and tranquil close to his *Prelude, Op. 28, No. 17.*

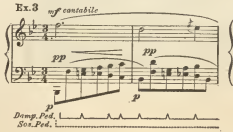
Ex.2 Allegretto

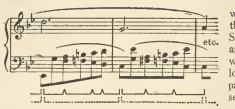



Without a doubt the composer's intentions were that the sounding of this one note be continuous throughout the last twenty-six measures of the *Prelude*. But as he had no such pedal as we have to-day, he wrote the notes simply as eighth notes. Many pianists, though not familiar with the use of the pedal, nevertheless have divined the evident intentions of the composer and seek to retain the bass A-flat throughout the two measures following each time it is played, by only half-pedaling with the damper pedal, an expedient compensatory in part, inasmuch as the melody notes and chords are very soft. Because the damper pedal is only partially released, the long string of the bass can be in a manner sustained. But how simple our problem becomes when the sostenuto pedal is used. This will leave the damper pedal entirely free to clear the changing harmonies that follow each A-flat. Give each a fair trial and then decide for yourself which one accomplishes the best results.

The comparatively technically simple *Prelude No. 21* of the same composer has for long been villainous for the student to pedal effectively. Many pedalings have been used, but the one generally given in editions of the "Preludes" is wholly inadequate. The problem here is not unlike the one in the prelude above. Harmonic balance of the prelude is difficult to maintain. That is, the bass note of each measure seems to be needed throughout the measure; but the left hand cannot hold it as it plays the figure following. Therefore many players have resorted to the same expedient as in *Op. 28, No. 17*, the half-pedal of the damper pedal. But when the sostenuto pedal is used the problem is simplified by the pedaling as given in Ex. 3.

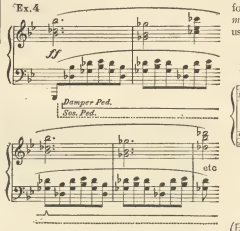
Ex.3




In fact the use of the sostenuto pedal is effective throughout the entire piece. The middle section,

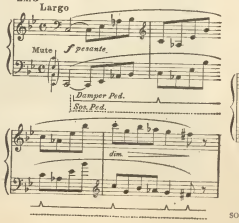
Ex.4




loses much of the sonority evidently desired, when the damper pedal is released at the change of harmony; but, if the pedal under discussion be used, nothing of the sonority of the first G-flat chord is lost, and the damper pedal is not forced in any way to compromise the passage. Some pianists play the entire passage with the damper pedal held throughout the pianissimo section; but to the writer this is somewhat offensive; and the problem becomes entirely solved by the pedal markings that have been suggested.

Let us examine the very Introduction to the *Ballade in G minor, Op. 23*, of Chopin. Nearly always, just when the student needs pedal directions most, editions are emphatically silent on any suggestions. The passage, of course, should be pedaled, notwithstanding the lack of marks to this effect, in most editions of the "Ballades." The damper pedal used alone gives no adequate expression to the passage, the end of the first line sounding thin after the *forte* marked at the beginning; but with the use of the sostenuto pedal as indicated, we have complete tonal satisfaction.

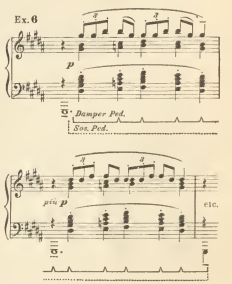
Ex.5




Another way to pedal the same passage would be to "catch" the notes given before the example, with the sostenuto pedal. Simply depress them silently with the hands and then depress the pedal. The results would give a yet fuller, not necessarily louder, tonal effect at the close of the passage. The reader can decide for himself which rendering he prefers.

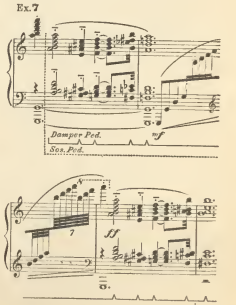
But it is in the music of modern composers that the sostenuto pedal becomes nothing short of necessary. Indeed, MacDowell, Debussy, and others seem to have written with it in mind. How could the following excerpts from Debussy's *Hommage a Rameau* be executed without its use?

Ex.6



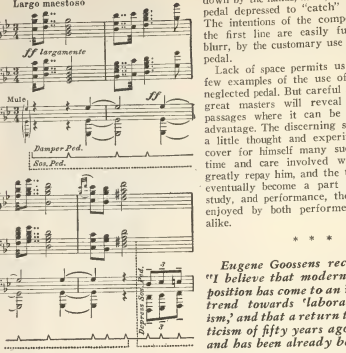

In Ex. 6 the right side of the left foot puts down the sostenuto pedal; and, when it is securely depressed, the foot is rocked over onto the una corda pedal. Thus the left foot is holding both una corda and sostenuto pedals simultaneously. At first this may seem quite awkward, but with a little practice it will become easy.

Ex.7




Sometimes it is advisable to prepare the sostenuto pedal before the performance of a piece. The "Sonata Tragica" of MacDowell gives a very good example.

Ex. 8




Here the three G's of the bass are put down by the hands, mute, and the sostenuto pedal depressed to "catch" their dampers. The intentions of the composer, then, for the first line are easily fulfilled without blurr, by the customary use of the damper pedal.

Lack of space permits us to give but a few examples of the use of this too long neglected pedal. But careful study of all the great masters will reveal many similar passages where it can be used to great advantage. The discerning student will, by a little thought and experimentation, discover for himself many such places. The time and care involved will in the end greatly repay him, and the third pedal will eventually become a part of his technic, study, and performance, thoroughly to be enjoyed by both performer and listener alike.

* * *

***Eugene Goossens recently wrote, "I believe that modern music composition has come to an impasse in its trend towards 'laboratory atonalism,' and that a return to the romanticism of fifty years ago is imminent and has been already begun."***

## The Gift of Liszt to Grieg

By Eloise Lownsbery

AT THE PEAK of his fame, a master musician, pianist and composer, Liszt loved nothing so much as discovering talent and genius in others. But though hundreds of young students had sent him their compositions, Grieg had not.

Imagine then, young Grieg's astonishment on receiving, in the year 1868, a letter from Rome, written in French by Franz Liszt, praising Grieg's "Sonata for Violin and Piano," which someone had shown him.

This letter changed Grieg's whole life. For at twenty-five, full of melodic harmonies which were too modern, too dissonant to find either publishers or friends, Grieg was in despair. But when Liszt's letter of warm appreciation was shown to the Storthing, or Parliament, of Norway, they changed their minds and allowed their young countryman a yearly pension which meant freedom and the opportunity to compose.

It meant too a trip to Rome to see Liszt! Two unforgettable days for the young Norwegian. For on the first day, Liszt played his "Sonata for Violin and Piano," both parts at once. As Greig watched, Liszt seemed to be all over the piano at one and the same time, never missing a note, bringing out the full tonal quality of the violin—a truly masterly performance.

On the second day, Grieg carried with him to the old monastery the manuscript of his "Concerto in A minor for Piano." It had just that day arrived back from a publisher in Leipzig who had refused it.

At once Liszt seized upon the bulky parcel under Grieg's arm.

"Oh, now you will play this for me," he beamed.

"Oh, but I couldn't," said Grieg, much embarrassed. "I have not practiced it."

"Very well, then," replied Liszt, smiling at his guests, "I will show you that I, also, cannot play it."

Whereupon he read it at sight, at so fast a tempo that Grieg had to slow him down, and with such ease that he had time to make comments upon it to his listeners, brilliant remarks about his comprehension of it as he played.

So impressed was he with the finale that he repeated it. "When he had finished," wrote Grieg, "he handed me the manuscript and said in a cordial tone, *'Fahren Sie fort; ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie nicht abschrecken!* (Keep steadily on; I tell you, you have the capability, or the capacity, for it, and—do not let them intimidate you)."

Imagine Grieg's joy at such praise! No wonder he walked away with his head in the clouds, feeling that since Liszt approved, others were bound to, in time.

* * *

*"From Russia and America will come the great music of the future. These countries are the youngest in art, and my sympathies and beliefs are always with youth. New York today is the world's musical center, and the musical development of America progresses rapidly. The musical taste is being developed very rapidly, and I must say that in this development radio will play a very important part."*—Leopold Auer.

# RECORDS AND RADIO

By Peter Hugh Reed

"THE AMERICAN FRONT parlor still is a music study as well as a listener's lounge," says the manager of the music division of the Columbia Broadcasting System. "The piano continues to reign as society's universal musical instrument. Radio is not going to do without it, or even get along with less of it."

He further states that broadcasting has drawn an increasing audience of serious piano music lovers. Indications of wide interest and appreciation in piano music were shown this past year through the enormous listeners' mail received in connection with such programs as Alexander Semmler's Beethoven sonata cycle and the "Conversation Recitals" of E. Robert Schmitz. Some writers checked the pianists for accuracy, while others wrote simply to praise them. All writers, however, expressed enthusiasm and fanfare. Hence, these two pianists are back again this fall giving their usual weekly recitals. Students interested in the piano can derive considerable benefit from these programs. It is difficult to understand why such programs are not fitted into an evening schedule, when the greatest number of listeners could benefit from them. Surely, if these broadcasts have proven themselves of such interest, some enterprising sponsor could be found to back them for an evening period!

Those who are interested in enlarging their record libraries, are often concerned to know what is and what is not on records. If one's taste is eclectic, he is apt to find record catalogs disconcerting. Realizing this, and the importance of assembling a complete list of the most important domestic and foreign recordings under one catalog cover, promoted the Gramophone Shop of New York City to enlist the services of R. D. Darrell, widely known for his writings on records, in compiling an Encyclopedia of recorded music. The work, nearly 600 pages in length with two columns to a page, one of the most pretentious and valuable of its kind ever completed, took over two years in the making. Mr. Darrell has acquitted himself with high honors in his catalog work, and has earned the everlasting gratitude of all interested in recorded music; but the same cannot be said of his biographical notes, which are strangely critical for a book of this kind.

The two tone-poems, *Night-Ride and Sunrise* and *The Oceanides*, of Sibelius, which Victor issued in their album M-311, do not present any new slant on this composer's genius that has not already been outlined in his symphonies. They do, however, reaffirm our contention that he is one of the most eloquent writers for woodwinds and brasses that ever has lived. Take, for example, his *Sunrise* music in the first work, with its deep devotional character, which is widely exploited by the brasses; and, more important, the magnificent sea music which he has created in the latter part of *The Oceanides*, where he exploits the lower depths of the orchestra in a manner never before equalled. These works are performed by the British Broadcasting Company Orchestra, under the baton of Dr. Adrian Boult. Performance and recording are splendid.

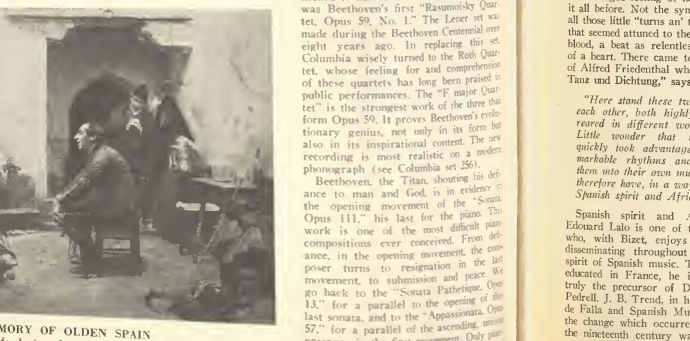
When we turn to a work like Haydn's "Third Concerto in D major for Violoncello," which Emanuel Feuermann plays in Columbia album 262, one is grateful that the composer has permitted this essentially songful instrument consistently to sing. The work is a particularly genial one, and one which has an inevitability in its formation. Haydn was truly inspired when he wrote this concerto, although not profoundly moved. The recording is finely balanced and clear.

Schubert's "Trout Quintet, Opus 114," was written in 1819, during a summer holiday in Upper Austria. The composer was completely happy. It is this elation which we feel in the music, in its major tonality and its tuneful spontaneity. The slow movement suggests a moonlit night; here only is the composer reflective; but the rest of the music abounds in sunlight without shadows or clouds. The work gains its name from the composer's usage of his song, *The Trout*, in a series of variations, as his fourth movement. A new recording of this genial work has been needed for a long time, since the only existent set in domestic catalogs was made nine years ago. This need has at last been met with the issuing of Victor set No. M-312, in which Schnabel, Hobday, and three members of the Pro Arte Quartet, do notable justice to the music.

Another chamber work which badly needed to be recorded in a modern version was Beethoven's first "Rasumofsky Quartet, Opus 59, No. 1." The Lener set was made during the Beethoven Centennial over eight years ago. In replacing this set, Columbia wisely turned to the Roth Quartet, whose feeling for and comprehension of these quartets has long been praised in public performances. The "F major Quartet" is the strongest work of the three that form Opus 59. It proves Beethoven's evolutionary genius, not only in its form but also in its inspirational content. The new recording is most realistic on a modern phonograph (see Columbia set 256).

Beethoven, the Titan, shouting his defiance to man and God, is in evidence in the opening movement of the "Sonata, Opus 111," his last for the piano. This work is one of the most difficult piano compositions ever conceived. From defiance, in the opening movement, the composer turns to resignation in the last movement, to submission and peace. We go back to the "Sonata Pathetique, Opus 13," for a parallel to the opening of this last sonata, and to the "Appassionata, Opus 57," for a parallel of the ascending, unresolved passages in the first movement. Only pianists with the highest intellectual as well as technical gifts can successfully play this

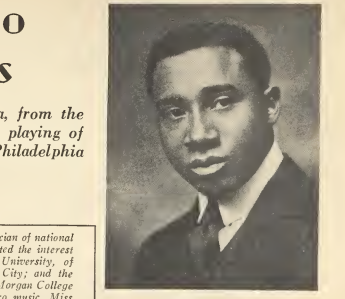
(Continued on Page 739)



A MEMORY OF OLDEN SPAIN

*Spain, torn with internal strife during the last year, is very different from the Spain of lovely dreams and Gypsy melodies. Still it is not impossible to find in the smaller villages scenes quite similar to the one here shown.*





MARIAN ANDERSON

# Spirituals to Symphonies

*A brief survey of Negro Music in America, from the Jubilee Singers and their Spirituals to the playing of Dawson's "Negro Folk Symphony" by the Philadelphia Orchestra*

By Shirley Graham

*The author of this inspirational article is herself a Negro musician of national reputation. Educated at Oberlin Conservatory, where she attracted the interest and encouragement of the leading instructors; at Howard University, of Washington, D. C.; the Institute of Musical Art, New York City; and the Sorbonne of Paris; for three years she was musical director of Morgan College of Baltimore, Maryland; and she has lectured widely on Negro music. Miss Graham's "Tom-Tom," an opera in three acts, of which the composer was her own librettist, had its world premiere on July 3, 1932, at the Cleveland (Ohio) Stadium, in a spectacular production, with full orchestra, five hundred dancers and singers, and with Jules Bledsoe in the leading rôle.*—Editorial Note.

ON THE EVENING of April 2nd, 1935, Rankin Memorial Chapel of Howard University was filled to capacity for the sixth annual concert of the Howard University Concert Series. The guest artists were Hans Kindler and as many of the members of the National Symphony orchestra as could be crowded upon the rather small platform of the chapel. The first part of the program had gone well. Bach, both Johann and Karl Philipp, and Wagner had been received by the Howard Hill section of Washington with a grateful appreciation which must have warmed the hearts of conductor and players alike. So far there had been little else to differentiate this concert from hundreds of others given by the National Symphony Orchestra. But when, for the second half, the lights dimmed and through the back door came Hans Kindler, the evening took on a unique interest. For, preceding the conductor, his violin under his arm, his step lacking nothing in either grace or dignity, walked—a black man. "Colored" is such a meaningless word: this man was black. As they took their places, the one upon the conductor's stand, the other facing the audience, a quick look of understanding passed between the two men, a smile flashed for a moment. Then the orchestra began to play.

Do you recall the vigorous attack of the first movement of Edouard Lalo's *Symphonie Espagnole?* It is direct, challenging. Eagerly the soloist tucked his violin beneath his chin, his bow seemed to leap into motion. As I leaned forward there was a vague feeling of having experienced it all before. Not the symphony alone, but all those little "turns an' twistin's," rhythm that seemed attuned to the pulsing of warm blood, a beat as relentless as the beating of a heart. There came to mind the words of Alfred Friedenthal who, in his "Musik, Tanz und Dichtung," says:

*"Here stand these two races facing each other, both highly musical, but reared in different worlds of music. Little wonder that the Spaniards quickly took advantage of these remarkable rhythms and incorporated them into their own music. . . . We therefore have, in a way, the union of Spanish spirit and African technic."*

Spanish spirit and African technic! Edouard Lalo is one of those Frenchmen who, with Bizet, enjoys the prestige of disseminating throughout the world the spirit of Spanish music. Though born and educated in France, he is perhaps more truly the precursor of De Falla than is Pedrell. J. B. Trend, in his book "Manuel de Falla and Spanish Music," writes that the change which occurred at the end of the nineteenth century was not a renaissance, but a getting down to facts.

The second movement of this *Symphonie Espagnole* is one of the most beautiful of its kind in all violin literature. A change came over the black man's face. It softened, his eyes closed, and I saw again the face of Roland Hayes as he sings *Sometimes I feel like a Motherless Child.* Here was no novice. Behind him was not only the New England Conservatory, but ten years of concentrated study in Paris. He knew what he was doing, he knew the elements that had gone into the making of those melodies. This night he wept for those black Moors who were forgotten.

### *A Racial Contribution*

AFRICAN TECHNIC! It came through in another way in the third movement. Pain and tears were gone. He laughed, his teeth gleamed, his body rocked. The entire orchestra caught the passion of his playing and they, too, played with abandon. Black and white meeting on the common ground of Spain. Black jongleur!

This is not an imaginary fantasy. It really happened. Louia Vaughn Jones was the soloist. This incident is recounted not because it is extraordinary, but because it is typical of something which is to-day happening in America.

Last November, over the network of the National Broadcasting Company, thousands of people heard the first performance of William Dawson's "Negro Folk Symphony," as it was played by the Philadelphia Orchestra; when the announcer generously allowed the radio audience to hear the spontaneous applause which interrupted the symphony at the close of the second movement—a rare departure from the usual dignified procedure at the Academy of Music. Many of the listeners were a little bewildered. Had not the program announced a number written by a Negro? Could this music have been written by a Negro? Less than a week later Dr. Stokowski directed Dawson's symphony in Carnegie Hall, New York. Again it was enthusiastically received.

Olin Downes, writing in the *New York Times* of November 21st, said:

*"The audience reserved its enthusiasm for the symphony of William Dawson, the Negro composer born in Alabama, who now teaches in Tuskegee Institute. The end of the concert saw a majority of them remaining to applaud long and lustily and to call Mr. Dawson several times back to the stage. Some will attribute this acclaim to the audience's impulse to honor a gifted artist of the Negro race for a signal achievement. In this they would be partly right, but if they estimated the symphony by any such measurement they would be signally wrong."*

It is not our purpose here to quote the columns which were written in every

FLORENCE B. PRICE

Philadelphia and New York paper about this symphony and about its modest thirty-five-year-old composer. They were reprinted in periodicals over all the country. There was even a regrettable touch of sensationalism. In this Alabama was not to be outdone. She lavished praise upon this native son. The *Montgomery Advertiser* quotes Dr. Stokowski as saying:

*"The folk symphony of Dawson is an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country. Its themes are spirituals, and rhythmic and melodic forms which, although African in distant origin, are American in their present spirit.*

*"Dawson has made himself a master of the white man's most highly developed musical instrument, the symphony orchestra; and as an American musician I am happy to be his interpreter and to welcome him as a brother artist."*

The Birmingham Civic Symphony Orchestra closed its season, on April second, with a brilliant performance of Dawson's symphony directed by Dorsey Whittingham.



R. NATHANIEL DETT

### *And Wider Recognition*

YET THE TRUTH is that Dawson's is the third symphony by a Negro, which in the last four years has been played by a reputable orchestra in this country. And one of these symphonists is a woman! Florence B. Price.

Mrs. Price was born at Little Rock, Arkansas, and is a graduate of the New England Conservatory, where she studied counterpoint and composition with Frederick S. Converse. She also had later study under Wesley La Violette and Arthur Olaf Anderson, in Chicago. She has written songs; a piano sonata and other piano pieces; a sonata, a passacaglia and a fugue, for the organ; a string quartet; a quintet for strings and piano; a concerto for piano and orchestra; two symphonic poems; a chorus for voices, organ and orchestra; and the symphony already mentioned.

On June 15th, 1933, Dr. Frederick Stock included this "Symphony in E minor" on a program of the Chicago Symphony Orchestra, at the Century of Progress Exposition, which was broadcast. Then, in 1934, the Chicago Musical College invited Mrs. Price to appear as soloist in her "Concerto in D minor" for piano and orchestra. This same number was played by the Woman's Symphony Orchestra of Chicago.

In 1931 The Rochester Symphony Orchestra played the first symphony of William Grant Still, of whom Stanley Nelson, writing in the *Melody Maker*, London, states, "Still is in many ways the most remarkable man in American music today." Marion Bauer, in her "Twentieth Century Music," refers to him as "a Negro who uses Negro music as the basis of his composition in modern vein." She gives as his most important works an "Afro-American Symphony," "Africa," for orchestra, and two stage works, "La Guiablesse" and "Sahdji."

Neither of the other two symphonies was so widely acclaimed as was Dawson's. Perhaps he was particularly fortunate in time and place. Still's work was played in the winter of 1934-1935, in Leipzig, Stuttgart and Berlin; and he himself was for the second time awarded a Guggenheim Fellowship for continued composition.

No one has made a comparative analysis of the three symphonies, nor is anything like that to be attempted at this time. The writer has seen the score and heard only one of them; but every one of those original sheets which were handled revealed clearly that the composer was one who had been carefully trained, had pored over many scores, and knew instruments. Which stirred the reflection that his parents could sing only spirituals.

Spirituals to symphonies in less than fifty

years! How could they even attempt it? Among her millions of citizens, America can boast of but few symphonists. Delightful piano pieces, songs, marches—yes; but very, very few symphonies.

### *Primitive Backgrounds*

THERE ARE behind this seeming phenomenon the natural laws of evolution and development. It is possible to trace that evolution directly from Africa. In our opening paragraphs we have touched upon Africa's influence upon the music of Spain. It is equally true that wherever black men have gone they have left the unmistakable trace of their presence upon the music of that land. And that added color has been for the enrichment of the music.

Secular music of American Negroes developed first in the extreme south, and particularly in those sections which were controlled by French and Spanish peoples. The West Indies Islands, the shores of the Gulf of Mexico were not subject to the rigors of winter. Nature was friendly. The planters themselves asked only for comfort and ease. Except for the occasional efforts of some zealous priest, the blacks were left undisturbed to follow their own emotional tendencies. That they did follow them is shown by the fact that Africa transplanted may still be found in certain portions of the Virgin and West Indies Islands, Cuba and northeastern South America. These were not the sections that produced spirituals, but here were rebuilt African instruments, rhythms and dance patterns in their purest forms.

That this music lends itself to instrumental development is attested by many modern works. Henry Cowell, writing in *Modern Music*, January, 1931, said, "Cuba possesses both a highly original Negro folk music and talented cultivated composers who have developed some of the unique features of the primitive material into the basis of a sophisticated style."

It is not mere chance, or even necessarily superior genius, that makes the jazz of Darius Milhaud much more effective than that of his compatriots who were working in the same medium. Milhaud had the opportunity of hearing the black man's music in that environment where it had developed without restraint. He spent two years in Brazil, he explored the islands, he watched the natives dance; and when in 1919 he returned to Paris he imitated what he had seen and heard, in his cycle for the piano, "Saudades do Brazil." Of his more ambitious work, "Le Creation du Monde," Aaron Copeland says, "'Le Creation du Monde,' written in 1923, on a scenario of Blaise Cendras, treats of the creation of the world according to African legends. Much of the musical material is based, appropriately enough, on jazz. There are a fugue on a jazz theme, a fascinating blues section, and then a long melody over a barber-shop chord accompaniment. Milhaud has understood, better than any other European, how to assimilate the jazz idiom" (*Modern Music*, November, 1928).

Much could be said of how this music found its way "up" the Mississippi River and along its tributaries (rivers see strange things); of how it crossed the Atlantic with Williams and Walker, and how finally it became one of the determining elements of that expression called "jazz." It is from this section that Samuel Coleridge-Taylor took his *Bamboula* and Nathaniel Dett his *Juba Dance*.

The Negro composer is heir to all this, but if he is born in the United States the spirituals are even more definitely his own.

### *The Troubadour Prophets*

NO ONE KNOWS just how they came to be called "spirituals." Negroes called them "plantation melodies." There is a story of how the first group of singers received their name. It was in 1871. The little band of ragged Fisk students had so charmed the assembly of Congregational ministers and church officials convening at Oberlin that they had been invited by Henry Ward Beecher to sing at his rich and influential Brooklyn church. White, treasurer of Fisk, had braved the scorn and ridicule of his associates by taking out this band of colored boys to sing their own simple songs. Now he rejoiced in their triumph. He had a passionate belief in his mission and in the power of this music. What to call his singers? Not minstrels, certainly. Looking into the future, visioning the trails they would blaze, the hearts they would reach, he said, "This is our year of jubilee, this is our time for rejoicing and thanking God. We are the Fisk Jubilee Singers." Even he could not have dreamed how prophetic were his words.

Of the spirituals and these early Jubilee

THE SCHOOL OF MUSIC, HOWARD UNIVERSITY, WASHINGTON, D. C.

Singers much has been written. We would avoid mere repetition, but there should be stress on the fact that it is the "Africanisms" of these spirituals which our composers are endeavoring to develop to-day.

### *Natural Classification*

NEGRO SPIRITUALS fall largely into Four Classes.

1. The oldest and nearest related to the African chant. This type of song is that which is begun by a "leader" (in Africa the medicine man, voodoo man or priest) and calls forth a choral response. These melodies fall into a scale closely related to the pentatonic and can be easily imagined as being sung over the accompaniment of beating tom-toms. Repetition and overlapping of melody is frequent. Examples: *I gotta Home in dat Rock* and *Sometimes I feel like a Motherless Child*.

2. Melodies of a slightly later period find the addition of tones from the European scale, a greater spontaneity of group singing and the lessening of the strong drum beat.

3. To the third group belong those harmonious, rich musings of united spirits which move with all the dignity of men who, through suffering have come into a deeper realization of their relation with powers outside themselves. It has usually been assumed that this attitude was possible only because of the slaves' early acceptance of Christianity. Studies recently being made of African religions tend to shake that assumption. It would seem that a fundamental belief with the African is the oneness and omnipotence of God. The teachings of Christianity were grafted upon this old religious conviction and gave birth to *Steal away to Jesus*.

4. The fourth group of spirituals offer serious difficulty of classification. Their existence implies one of two things; first, either the African was capable of much higher musical expression than we are now prepared to affirm, or, second, they show very decided outside influence. They are richer in melody and harmony than the other songs, less rhythmical perhaps, but of a moving and philosophical majesty. To be appreciated, they must be heard with the organlike resonance of a great chorus. They are never adequately rendered by the solo voice. They were conceived as a blending and uniting of tones. If the reader ever has heard a well trained Negro chorus sing *Go Down Moses*, he has had an emotional experience which will not be soon forgotten.

### *When Doctors Disagree*

WHILE WE DO acknowledge the white man's influence in the making of these songs, there must be a refuting of the claims made by Mr. George Pullen Jackson, in his "White Spirituals in the Southern Uplands." His chapters on the development of "singing schools" among the mountain whites are most instructive; but his arguments that it is from these singing schools and from New England song books that the Negro learned his spirituals are untenable.

It seems to me that the author destroys the validity of his claim in his opening chapter when he says:

> *"The tidewater sections of the Southeast will have no part in our consideration. These sections were the territory of the big-planter and Negro-owner type of patrician American. His culture was foreign-influenced and comparatively urban. His music, what there may have been of it, came in as an urban article imported from abroad and from the northeastern cities of America."*

Since he himself says that this was the section of the "Negro-owner," how could these Negroes have taken their music from those very differently conditioned people in the mountains, mountain valleys, and hill country to the west," to whom Mr. Jackson devotes his book? The writer also ignores the well known fact that, even had there been some geographical overlapping, the barriers which prevented any exchange of cultures between the two peoples were not only unsurmountable, but impenetrable. The "Negro-owner type of patrician American" taught his slaves a contempt for the poor white, which was hardly matched by the scorn with which the poor white regarded the slave.

Mr. Jackson offers as proof four hundred and forty-nine texts drawn from various hymns of these mountain folks, which are paralleled by lines from Negro spirituals. No one would deny that all the texts of the spirituals are drawn from the Bible. No matter how changed or misinterpreted that text may be, no matter how picturesque or dramatized, all of the Negro's spirituals are related to his understanding of the teachings which came to him from the Christian religion.

Not only was the slave indebted to the white man for the texts of his songs, but also in the matter of harmonization must one recognize European influence. The preface found in many of the collections of Negro spirituals is misleading. In one published by Schirmer in 1918, we read:

> *"The harmonies are the Negroes' own. I have added nothing and have striven to omit nothing. Every note in every voice was written down as sung by groups of Negroes, utterly untaught musically, who harmonized the old melodies as they sang, simply because it was natural for them to do so."*

Harmonization is not unknown to the African (see Laubenstein's "A Study of Negro Harmony," *Musical Quarterly*, July, 1930) ; but the Negroes who were singing those songs were too far removed from Africa and too close to white Americans to have retained the delicate subtleties of their native harmonization. For African harmony is complex; "polyphonic parallelism" is characteristic; and the tonic, subdominant and dominant chords of the simple songs heard by the slaves were very easy to catch by ears which had listened for the soft pad of the jungle panther and the whispered hiss of poisonous snakes.

Kirby, in "A Study of Negro Harmony, *Musical Quarterly*, July, 1930, says:

> *"Whereas in European polyphony the various parts are related closely to each other as well as to the basic part, in these Negro songs the singers appear to be content if the different 'harmony parts' are in agreement with the lead, even if they are not at all times in agreement with each other. Thus chordal combinations have arisen which are not usually found in simple European harmony, and the result sounds to the ear much more advanced in design than it really is."*

Now this complexity of design offered unlimited possibilities to those musicians who first transcribed the spirituals. John Work, J. Rosamond Johnson, Harry T. Burleigh, R. Nathaniel Dett—Negroes all—had the advantage of excellent musical training. Johnson was an early graduate from the New England Conservatory and Dett from the Oberlin Conservatory. But it is to be remembered that these men were earnestly endeavoring to present the music of their people, to ears which had long been accustomed to certain musical traditions. They therefore carefully softened dissonances and smoothed away all effects in its strangeness, might seem barbarous and uncouth. To-day, more mature appreciation and understanding by the Negroes themselves have brought about a different attitude towards the "arrangements" of spirituals.

### *A Master Points the Way*

THESE EARLIER men and their followers had received their inspiration and impetus for work directly from Europe, by two events which took place about 1890 and which were of vast importance in the development of this music. The first was the coming of Antonin Dvořák to this country and his writing of "The New World Symphony."

From 1892 to 1895, Dvořák was director of the National Conservatory of Music.

(*Continued on Page 723*)



# The Chicago Symphony Orchestra

*(Founded by Theodore Thomas)*

## By Florence Leonard

SIXTH IN THIS SERIES UPON GREAT AMERICAN ORCHESTRAS

THE THIRD OLDEST symphony orchestra in America is that of Chicago. It was founded in 1891 by Theodore Thomas, with the support of public minded citizens of Chicago; and it has had but two conductors, Theodore Thomas until 1905, and since that date, Frederick Stock.

It was known at first as the Chicago Orchestra; after fourteen years the name was changed to the Theodore Thomas Orchestra, which was not changed until events succeeding the death of Thomas proved the wisdom of choosing the present title. It owns its own home, seating 2,582, a building which was an outright gift, provided by donations ranging from ten cents to twenty-five thousand dollars. The orchestra has always been a "community" enterprise; for its financial burdens in its early days were borne by many people. Its affairs are now controlled by a body of forty men, the Orchestral Association. It has an old age pension fund, and carries life insurance on each member of the orchestra; for neither of which enterprises, however, are the players assessed.

Its season is twenty-eight weeks, during which it gives one hundred and twenty-six concerts. In its own hall in Chicago, it gives twenty-eight Friday afternoon and Thursday evening concerts (the Thursday evening concerts replacing those which, until the season 1931-2, were given on Saturday evenings); twelve Tuesday afternoon Symphony Concerts; fourteen Popular Concerts on Saturday evenings (formerly Thursdays); and twelve Young People's Concerts on Wednesday afternoons. At the University of Chicago it gives eight Symphony Concerts. Ten Symphony and two Children's Concerts are given in Milwaukee; and occasional performances are given in suburbs and nearby cities.

This splendid organization owes its existence to Theodore Thomas and his far-seeing supporters; but it had its origin, as had the orchestras of New York and Boston, in the singing societies and the early efforts of a few enthusiastic musicians to play symphonic music.

### *Humble Beginnings*

IT WAS in 1853 that the Legislature of Illinois incorporated the Chicago Philharmonic Society, and entitled the bill in all seriousness, "An Act to Promote the Science of Fiddling."

A few years later, Beethoven's "Fifth Symphony" was performed by this society; and, as one critic reported, the audience bore it "like martyrs." Henry Ahner was for some time conductor of this pioneer orchestra.

Hans Balatka, a Moravian by birth, from Hoffnungsthal, had come to America in 1849, and when a group of music lovers organized a new Philharmonic he was made conductor of this orchestra till 1868. He was "one of the great and admirable souls whose work for art lives after them," says Russell. He was a most excellent conductor, according to the critics, but his material was deplorably poor, in that these seventy men, who were engaged in many pursuits besides the alluring one of music, rehearsed with him but two or three times a month, and meantime were perhaps playing in brass bands, or perhaps not at all. Balatka's playing was correct, musicianly, and it had also distinction and charm.

Nevertheless, there was something more to be had from an orchestra. This something was set before the people of Chicago in strong contrast, when Theodore Thomas, making his first tour with his orchestra, played his arrangement of Schumann's *Traumerei* on the night following Balatka's performance of an ordinary arrangement of the same composition. The event was to become historic. "Thomas swept every hearer away into cloudland." In 1871 his visit was repeated, and the next season, 1871-2, the Crosby Opera House, which had been handsomely renovated, was to be opened by Thomas, with a series of orchestral concerts lasting two weeks. It was, unfortunately, on the very morning of Thomas's arrival in Chicago with his orchestra, that the opera house was destroyed in the great fire. Thomas had expected a renewal of his contract for two years. This was now, of course, impossible. Nevertheless, he gave concerts in Chicago the following season, four of them, and of these one had a Wagner program, and at another he introduced to the enthusiastic welcome of Chicago, those two mighty geniuses, Anton Rubinstein and H. Wieniawski.

There had been in Chicago, before this time, several large and excellent choral societies, which had helped to form musical taste. These were the Beethoven Club and the Apollo Club, directed, respectively by Carl Wolfsohn and W. L. Tomlins. These societies gave important performances every year. The Mendelssohn Club and the Musical Union were other notable ones.

Chicagoans had built, "as a kind of challenge to the world after the fire," a huge Exposition Hall, on the lake front, extending from Adams Street to Madison. For years great conventions and creditable industrial exhibits were to be found in this hall. It was not built for music; it could boast neither interior finish nor decoration; yet the arches of the great steel girders which supported the roof had a grace of outline; and, besides its enormous seating capacity, it had, at either side, broad arcades, large enough for the promenading of many thousands of people. The auditorium itself was divided by a little railing of iron, into two sections with a corresponding difference in the price of admission. At the end where the concerts were given, lights, potted plants, evergreens and movable chairs, made an attractive setting for the occasion; and the skill of Thomas in constructing a remarkable sounding board, prevented the music from being lost in the immense space of the auditorium. Chicago engaged Thomas for a long series of summer concerts in this hall, in 1877. George Benedict Carpenter was the organizer of these concerts. Thomas was as quick to recognize the musical spirit and the public spirit of Chicago, as Chicago was quick to recognize the musicianship and worth of Thomas. He wrote of the "open-hearted, generous, enthusiastic" people; and he said, "Chicago is the only city on the continent, except New York, where there is sufficient musical culture to enable me to give a series of fifty successful concerts." In accordance with his knowledge of the city, he prepared programs of a good artistic standard, though somewhat light in character. At the suggestion of Mr. Carpenter, the Chicago manager of the orchestra, he instituted a series of request programs, and the names of the composers on the first of these are Wagner, Beethoven, Handel, Liszt, Rossini, Schumann, Vieuxtemps, Gounod, Strauss (Johann), Ghys, and Herold. The fact that the "Eighth Symphony" stands on the same program with the *Overture to "Zampa"* and a Strauss waltz, shows that audiences bad in fifteen years traveled far from the programs in which Thomas himself took part as a violinist, when he played in *The Firefly Polka* in a New York orchestra. During this season of 1877 Chicago heard also three national programs—Scandinavian, French and Italian.

It was to one of these summer concerts that there came a young man from Marquette, Michigan. To the impressions made on his mind at these concerts, Chicago and the whole West were to owe a vast and beneficent project. This man was Charles Norman Fay.

THE CHICAGO SYMPHONY ORCHESTRA ON THE ROSTRUM OF SYMPHONY HALL, WITH DR. FREDERICK STOCK CONDUCTING

DR. FREDERICK STOCK

### *Fine Seeds are Planted*

IN 1881 the Chicago Biennial Musical Festival Association was organized, to give a festival in 1882, with N. K. Fairbank, George L. Dunlap, Philo A. Otis, Charles D. Hamill, George Sturges and Milward Adams as its officers. During the winter of 1881-2 there was but a short series of concerts in Chicago, but the chorus for the Musical Festival was being rehearsed by Mr. W. L. Tomlins. The festival was to be given in May, directly after that of Cincinnati, but with a different program. Thomas was, of course, the director of this festival; and this was followed by a brief series of Summer Night Concerts. For the next few years Chicago had to content itself with a few concerts in the winter, by visiting organizations, the Festivals, and the Summer Night Concerts.

In 1879 Charles Norman Fay had spoken with Thomas on the subject of a permanent orchestra for Chicago and had even then proposed to raise the money for it. But the idea was not then to bear its fruit. In ten years, however, during which time the project had been ripening in Mr. Fay's mind, he thought he saw the way to its realization; and, after having obtained Mr. Thomas's consent to his proposition, he set about raising the funds for such an orchestra. His task was to secure signers to a guarantee fund of fifty thousand dollars a year for three years, and thus to form the Chicago Orchestra Association. This Association was to replace the old Chicago Philharmonic of local talent, with its twelve concerts a year, and to enlarge both orchestra and season. In two years this task was accomplished, the officers of the association elected, and the contract with Mr. Thomas signed.

The new orchestra was to consist of ninety men, engaged at salaries which would bring them under exclusive control of Mr. Thomas, and they were to play twice a week for full seasons of twenty weeks. Further, an important clause in the contract read: "The intention of the Association being to lodge in the hands of the Director the power and responsibility for the attainment of the highest standard of artistic excellence in all performances given by the Association."

Thus the munificence of Chicagoans and their ability to recognize Thomas's high qualities of leadership, opened the way for their great orchestra to come into existence. Fay, himself, N. K. Fairbank and Marshall Field each contributed five thousand dollars to this fund. The nucleus of the orchestra was formed of sixty of the players who had so long been under Mr. Thomas's baton—the "regular orchestra"; and the thirty "extra" men were taken

from among the musicians resident in Chicago. These formed "the finest body of players that money and experience could bring together."

With this new orchestra residing in Chicago, Thomas now planned a new "Highway" for his tours, which led to such enterprising communities as St. Paul, Omaha, Kansas City, St. Louis, Nashville, Cincinnati, Cleveland and Milwaukee; and the Chicago Orchestra, in filling out its season with these out-of-town concerts, carried on the educative work which Thomas's orchestra had begun so many years before, and was able to reach new areas. It seemed peculiarly appropriate that the very city in which that orchestra had given its final concert and had disbanded, should be the one to call it back to life and to imbue it with new spirit.

### *Giants in Command*

THE LIST OF MEMBERS of the Association is remarkable, "because almost every name on it is that of one of the great pioneer 'Captains of Industry' who created the western metropolis of Chicago." Their first thought, after putting its business on a solid foundation, and amassing their own fortunes, was to build up its institutions of art and education, into which they put large sums from these same private fortunes. One of the most important names on the executive board was that of Charles D. Hamill, who was during his whole life an ardent worker in the cause of music.

The quality of the programs during the first years of the orchestra remained unchanged; but, in order to reach large numbers of hearers who were not accustomed to find pleasure in symphonies, a larger proportion of programs without symphonies was arranged. On such programs there usually appeared a long *Suite*, or *Symphonic Poem* which was descriptive of a story printed on the program. In addition to the regular concerts a series of concerts for workingmen was also given. At its very first concert the orchestra played Wagner's *"Faust" Overture* and Dvorák's *"Husitzkd" Overture*, besides the "Fifth Symphony" of Beethoven. Joseffy, was soloist in the "Concerto in B-flat minor, for piano and orchestra," by Tschaikowsky.

The Chicago Orchestra formed an important part of the great group of musicians engaged for performances at the World's Fair of 1893. In 1894 both Boston and New York sought to draw Thomas from his Chicago post, to lead the permanent orchestras in these cities; but he remained faithful to what he considered the demands of loyalty, although the terms of his contract would have permitted him to accept either of these offers. Therefore, in spite of the heavy business depression which had fallen upon the country after the Fair, conductor, men and guarantors stood by their task of carrying on the orchestra, and in the Spring of 1896 the Chicago Orchestra made its first Eastern Tour and gave its first concert in New York. An interesting incident of this concert was that the Boston orchestra under Gericke happened to be in New York on that date, and they accepted Thomas's invitation to attend the concert in a body, Gericke himself accompanying them.

During the following seasons various causes contributed to heavy deficits, and an unwarranted tide of dissatisfaction swept over the newspapers, which demanded more popular programs. But the trustees, with far-sighted loyalty, said to Thomas, who had thought to relieve them of the financial embarrassment by resigning, "We do not wish to think of your resignation, Mr. Thomas. You are engaged to play only the great works of ancient and modern times, and nothing else. If there are any deficits in giving the concerts, we will take care of them." Mrs. John J. Glessner and her splendid corps of assisting women helped in these troubled years to insure the continuance of the orchestra.

In 1897-8 the organization made an Eastern Tour, which included for the first time the city of Boston, and won "superlatives of admiration," as the Boston Herald phrased it, from the critics of that city, and indeed elsewhere. At this time the orchestra numbered ninety-nine men, and the concertmaster was Leopold Kramer.

### *The Chicago Spirit*

IT WAS AT THE END of this season that the Orchestral Association of Chicago faced a deficit of thirty thousand dollars. "Anything less indomitable than the Chicago 'I will' spirit," writes Mrs. Thomas, "would now have abandoned the hope of making the orchestra permanent. Not so the trustees." After a dinner, to which were bidden all the wealthy and influential men who were interested in the orchestra, there was subscribed not only enough to pay the indebtedness, but an additional equal sum, as a sinking fund against a future debt. The chorus was now discontinued, as a basis for economy, and the Association was fortunate in enlisting, as practical business manager, Mr. Frederick J. Wessels.

In 1899-1900, the orchestra made a Southern Tour. The season of 1900-1901 brought to trustees and to orchestra the vindication of their policy of playing only the "great works of ancient and modern times," for in this season Thomas presented a cycle of four Beethoven Programs, given at intervals throughout the winter and spring. Each program contained two symphonies, or one symphony and an equivalent such as a concerto. These concerts were a triumphant success. They led, undoubtedly, to the cycle of Historical Programs, in 1901-2. There were six of these, and the first name was Giovanni Gabrieli, 1557, the last name Tschaikowsky, 1840.

The year of 1903 was memorable for the visit of Richard Strauss, who came to conduct a program of his own works. He came at the invitation of Thomas, who had been almost the first to recognize the genius of Strauss and had, for twenty years, been performing his compositions. So well prepared was the orchestra that Strauss found it necessary to hold only one rehearsal, and said to the men at its close that it had been "no labor, but a great pleasure."

### *We Build a Home*

DURING THIS SEASON of 1902-3 both Thomas and the trustees of the Orchestra came to an acute realization of a fact which Thomas had for a long while been urging upon their attention, namely that it would be impossible for the orchestra to continue even another season, and that there could be no hope of its permanency, unless the Auditorium was abandoned and the orchestra provided with a home of its own. Therefore, the trustees announced that the concerts would have to come to an end in six weeks' time, the close of the season, unless funds for the erection of the new hall were subscribed at once. The business men of Chicago responded immediately with a subscription of $100,000, to secure a site for the building (an option), and this in the face of so strong a doubt as to the success of the enterprise, that it could well be called in many quarters a downright pessimism. The campaign was generously begun by the newspapers; and then the incredible happened. "The money began to come in, not only from millionaires and such men of means as had hitherto paid the orchestra's deficit; it came also from the public at large — workingmen, merchants, clerks, bookkeepers, school teachers, shop girls, scrub women—it is the most amazing thing I know of, but these were the people that responded. Between eight and nine thousand persons in the city of Chicago voluntarily sent in money enough to provide a symphony orchestra with a permanent home; sent in, all told, $750,000, and saved the day." So Mr. Russell relates the story.

Years before, Thomas had made plans for such a building, and these plans were now delivered to Daniel H. Burnham, the architect of the new building. The building was dedicated on December 14th, 1905, the program including Wagner—*Hail! Bright Abode* ("Tannhäuser") and *Overture to "Tannhäuser"*; Strauss—"Death and Transfiguration"; Beethoven—"Fifth Symphony"; and Handel—*Hallelujah Chorus* (*"Messiah"*). On December 16th and 17th was played the Beethoven Anniversary Program, and on the 23rd and 24th a lighter program—the last, alas, to be conducted by Theodore Thomas, who was even then suffering from the illness which caused his death a few days later. (The magnificent library of musical works, which had belonged to Mr. Thomas, was donated by his heirs to the Orchestral Association.)

### *A Prince to the Throne*

IN 1900 Frederick Stock, viola player, had conducted the orchestra on one of its tours; and soon after he was made assistant conductor. It was to him that the trustees naturally turned to conduct the remaining concerts of the season, after the loss of the man who had founded the orchestra, and had built it up, year by year to its state of high excellence. He had been selected by Thomas for the post of assistant conductor, because of the ability which Thomas perceived in him, and which was early to become evident to the public. Soon he was made conductor for a period of three years; and that contract has been renewed in such manner that he has become the permanent conductor, after consideration of all the greatest conductors of Europe. This is probably the only instance on record where an organization of the rank of the Chicago Symphony Orchestra has so honored an unknown man.

Under Mr. Stock's direction the orchestra continued to uphold its old traditions and also to adapt itself to the new demands and new opportunities which the years were bringing. Some of the noteworthy events of these later years have been the appearance and coöperation in the Cincinnati Festival of 1910, when the people of Cincinnati presented to the city a statue of Theodore Thomas; the appearance in 1912, which was the last time the orchestra took part in these Festivals; the tours of the eastern cities, in 1911 and 1921; the coöperation with the Mendelssohn Choir of Toronto in concerts in that city, in Chicago and also the chief cities of the East; the Musical Festival in Chicago in April, 1917, when Mahler's "Symphony of a Thousand" (the "Eighth Symphony," to which this title has been given because a thousand performers are required for its production) was given its first performance in Chicago.

### *Interesting Items*

VISITING CONDUCTORS from Europe have included Saint-Saëns, d'Indy, Rachmaninoff, Casella, Polacco, Prokofieff, Sokoloff, Frank van der Stucken and other prominent composers and conductors of American birth or citizenship, have also been represented in these concerts.

The building of Orchestral Hall reduced the expenses of the orchestra so far that it was enabled to extend the scope of its activities and to afford to the city Popular, Young People's, and Civic Orchestra concerts.

The Popular Concerts were established in 1914. They reach a clientele scarcely touched by the symphony series, and the tickets are in great demand. Their purpose is to reach the masses, and the tickets are sold through welfare departments of industrial plants, social settlement houses, and other similar agencies.

The Young People's Concerts began in 1919-20. They are interspersed with explanatory remarks by the Director. They are a part of the Chicago Public Schools' four year course in Music Appreciation.

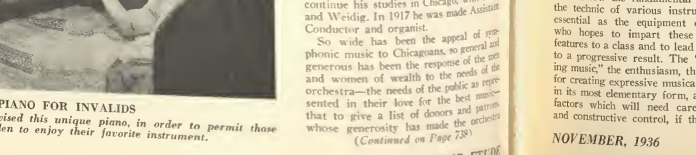
The Civic Orchestra of Chicago was established in 1919. It is sponsored by the governing body of the Chicago Symphony Orchestra and the Civic Music Association of Chicago. Its purpose is to train American performers for symphony orchestras. Forty-five of these young players have already been received into prominent orchestras. Classes, in addition to the regular routine training, are under the supervision of the principals of the various sections of the Chicago Symphony Orchestra. There is also a Frederick Stock Scholarship Fund, to be used for the musical education of such students as Mr. Stock shall select.

Frederick Stock was born in Julich, Germany. His father, his first tutor, was a bandmaster. He graduated from the Cologne Conservatory as a violinist, and continued his studies in theory and composition under Humperdinck, Jensen, Zoellner and Woeltner. He came to America in 1895, to enter the Thomas Orchestra. He has been the recipient of many honors from colleges and universities, and in 1923 was decorated Chevalier of the Legion of Honor.

Eric DeLamarter, Assistant Conductor, was born in Michigan, went to Chicago to study, worked for a season in Paris with Widor at the organ, and then returned to continue his studies in Chicago, with Stock and Weidig. In 1917 he was made Assistant Conductor and organist.

So wide has been the appeal of symphonic music to Chicagoans, so general and generous has been the response of the men and women of wealth to the needs of the orchestra—the needs of the public as represented in their love for the best music—that to give a list of donors and patrons whose generosity has made the orchestra

(*Continued on Page 738*)



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# BAND AND ORCHESTRA DEPARTMENT

*Conducted Monthly by*

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

# Class Instruction in Instrumental Music

## By Franz Bornschein

THE TOPIC, "Class Instruction in Instrumental Music," may interest those who are guiding the musical intelligence of the pupils of Elementary, Junior and High School grades, classes of private pupils, neighborhood or community groups. In presenting these views the writer relies upon his broad experience as a teacher and conductor, aided by his practical knowledge as a composer, and with this background will endeavor to discuss the psychological approach through which musical interest may be collectively created.

As an introduction, let it be stated that it perhaps was early child efforts in music making, as a member of the little home group, that led the writer later to follow a professional career in music. This is mentioned merely to prove that the average child seeks fellowship, even in music making. Hence the idea for collective teaching, as it recently has been stressed in class instruction, meets an early call for human expression or emotional outlet, which is the basis of art.

Though we duly recognize the imitative physical value of mere noise making means, such as are found in the kindergarten rote material of the so-called rhythm orchestras; and while we also duly estimate the virtue of having a class of young people industriously fingering on soundless keyboards, and admit that such adjuncts may develop muscular coördination; yet these adjuncts offer but little stimulation to the aural sense. Perhaps there will be soon devised some electrical contact arrangement whereby these dummy keyboards may be so connected as to register sound from a near-by real piano, by which process actual sound value will follow. Therefore we quickly pass over these dubious class instruction means and begin with more practical suggestions.

### *Group Spirit—Group Control*

CLASS INSTRUCTION in instrumental music most undoubtedly has value as a subtle help in character formation. Group teaching, with its problems of the elements of self-expression, self-subordination, team-work, and fellow-consideration, offers the serious educator a fine medium for mental training. Unfortunately, many of our school systems depend upon teachers, who have but a scant musical background and a very meager instrumental knowledge, to impart class instruction. The personality of an instructor might overcome certain shortcomings or lack of technical knowledge; however there will be much more significant results when personality plus knowledge abound in the teacher.

To know the fundamental principles of the technic of various instruments seems essential as the equipment of a teacher who hopes to impart these constructive features to a class and to lead the members to a progressive result. The "fun of making music," the enthusiasm, the keen desire for creating expressive musical sound, even in its most elementary form, are emotional factors which will need careful guidance and constructive control, if the class is to profit by such efforts. If patiently directed, this fun of playing together may produce excellent mental discipline, from which there may be yielded psychological results, along with the principles from which there may later develop social ease and poise.

A warning word must be given against too boisterous an approach towards any collective musical effort. There is danger of crudeness and overexuberance when young groups are allowed unrestrained vent. Here criticism should be made against such conditions, if these outbursts of bad behavior are overlooked by the careless instructor. Nevertheless, poor judgment on the part of the teacher may crush all fun in the work. Hence there should be always a pleasant attitude, good spirit, and an example of leadership which will urge the class or group to alertness rather than to ill-mannered demeanor. Material of questionable taste (alas, there is much of it printed) should be scorned.

### *The Fiddlers Begin*

IT IS TO BE ASSUMED that the teacher has an enthusiasm for the work at hand and can inspire attention. Let us begin with the stepping-stone to the future orchestra, that is, our little group of young violinists. Should this be a group of absolute beginners, there is need to choose suitable violins of three-fourth, seven-eighths or full size; also bows of suitable length. These instruments must be correctly strung, and have easily adjustable pegs. The beginners can be taught in standing position, in semicircle or rows. Or, if chairs are available, the beginners can be immediately taught correct sitting posture, while learning the demands of bodily erectness and the details of physical control of the instrument. This drill in posture and in holding violins in proper playing position is important. The fundamentals of stroke control, open string playing, demand immediate attention as to purity of tone, which is vitally essential. Let the beginners realize that a good violin tone must flow gently, without blemish or frictional grit. The principles of logical finger spacing on the strings, which lead to scale structure, must be given careful attention. Here the teacher must have the ability to correct any flagrant inattention to the details of pitch. Again let it be said that standing or sitting posture is important for the beginner. Encourage aural attention, which is vital to success, for listening is part of the fun of music-making.

Naturally, where an instructor is able to give physical illustrations and actually to demonstrate the technic of the violin (or later other instruments), there will be more rapid progress than where only verbal description or theoretical advice can be given to a class of beginners.

With the instrumental instruction material available, a group of beginner violinists should soon learn to express itself in unison effort, and to grasp the meaning of the fundamentals of melody playing and later part-playing. With such practical drill, and possible assignments for home practice, such a group will soon conquer elementary problems. The accuracy with which this is done, and the taste that is acquired, naturally will reflect upon the type of training that is given by the instructor.

The pitfalls of the beginner violinist: (1) awkwardness of physical attitude; (2) poor stroke management; (3) careless spacing, causing poor intonation; (4) mistakes of notation and time values; will cause the instructor endless irritation. But corrections must be patiently given, if progress is to follow. It must be the aim to teach precision and uniformity of thought and action, so that concentration and conception, with the complex attention needed by the eye and the ear, along with the necessary muscular coördination, become equally active and equally timed with all members of the group, whether the types be phlegmatic or alert. Indeed where there is a slow thinker among the group, or an awkward, clumsy, careless member, there will be need for special individual drill, and this must be always done tactfully, so that corrections may be constructive. The preparation given to the little violin group, as just described, may be considered the vital germ from which the future orchestra shall have its growth. However, before advancing too rapidly, definite drill is needed.

The next step should be suitable part-playing of the violins, with the background a supporting piano part played by the teacher. As soon as tonal assurance becomes evident, the little group should be taught to obey the signals and gestures of the conductor—the teacher serving thus and giving careful directions by use of baton or manual suggestions. Here let it be said that many teachers are lacking in conductorial control or knowledge. There should be an understanding of the various forms of signals and baton management which produce the so-called "language of the stick," through which the subtleties of expression and control may be communicated to the group. For example, unless the teacher be capable of suggesting a firm rhythmic pattern, and of indicating speed, power, intensity, attack and release, the management of the class will remain rather a shapeless procedure.

The string group may now be extended in resonance and in range by introducing the viola. Only such pupils as are physically large enough to cope with the more sizable instrument should be invited to have a try at its mysteries of tone and the perplexing new clef-notation. This advice about physical aptness applies to pupils who are chosen for places as violoncellists, or the foundational double bass.

### *On Assembling a Personnel*

HERE CRITICISM may be made of the plan followed in certain communities where the school orchestra applicants are allowed to make their own choice against all physical requirements of the specific instruments. A pupil with a tiny frame might have an ambition to try an instrument much too large for his management. Or a thin lipped pupil may choose a brass instrument that requires a totally different embouchure. Or there will be a desire to play traps, or the popular saxophone, in such numbers as to cause overbalance of tone. Very careful supervision, judgment and good taste are demanded of the instructor in assembling the instrumental classification. The novice must be directed in his path, which should lead to practical orchestral progress, not to mere noise making.

With the introduction of instruments other than strings into class instruction, there will arise many problems of orchestral routine; and it will be advisable to proceed slowly in adding new combinations

(*Continued on Page 729*)



**HOW THEY DO IT IN SUNNY CALIFORNIA**

*Just look at this whopping student band! They are the young men of the Pasadena Junior College; and their number usually tops two hundred. It was the official band of Pasadena's "Tournament of Roses." Andre L. Strong, its director-manager, has written to The Etude that "Many of the arrangements used by the band are made by students of the school." In other words, the band is conducted for the benefit of the students and not as "bullyhoo" for the school or the conductor. This great organization is known as the "Bulldog Band," and it plays works like "Finlandia," the "Unfinished Symphony" and Danse Macabre, as well as the Sousa marches and regular band repertoire.*

# MUSIC EXTENSION STUDY COURSE

*A Monthly Etude Feature of practical value, by an eminent Specialist*

*For Piano Teachers and Students*

## By Dr. John Thompson

*Analysis of Piano Music appearing in the Music Section of this Issue*

### BLUETTE
*By* Stanford King

Reminiscent of the summer so recently over is Mr. King's composition written in three-eight rhythm. Play this as a dreamy waltz and at rather deliberate tempo.

Observe that in the first theme the left hand passes over to play the melody notes of the soprano, and also note the slight accent on the second beat of the measure. Melody tones should be given all possible resonance, and accompaniment chords should be shaded proportionately.

The first theme is quiet in mood never rising above *mezzopiano*.

The second section beginning measure 32, after the double bar, is more vigorous in character.

Here the melody appears in double notes in the right hand, played *mezzoforte*, the left hand becomes more active and the mood less quiescent.

The marks of dynamics are important throughout this composition. Consequently try to develop as much contrast and nuance as possible in the performance.

### DREAM RIVER
*By* Carl Wilhelm Kern

Mr. Kern's contribution to the November Etude is a composition demanding "flowing" passage work in the left hand. Examination will disclose that the left hand pattern is not difficult in itself. There is only one passing over of the hand.

Practice the left hand passages slowly at first, with well articulated finger action. As speed develops keep the fingers closer and closer to the keys until at length the passages are played with a rolling motion of the hand and with minimum finger action. The effect, especially if the pedal is used as directed, will be almost that of a *glissando*.

Against this flowing effect in the left hand the melody in thirds is played by the right hand. Take care that the upper, or soprano, notes carry most of the arm weight when playing these double notes. Played thus the melody tones will be given proper emphasis and depth.

The second section, beginning at measure 27, establishes a somewhat slower tempo and the character of the music changes. The introspective mood suggested by the sustained chords continues for ten measures, after which the persistent flow of the river continues to the end. At measure 42 the tempo broadens and becomes more and more slow until the final measure is reached.

### THE LITTLE SPINNER
*By* Cedric W. Lemont

Besides being a very interesting little piano solo, *The Little Spinner* has special interest as a trill study for the left hand. The average student will find a bit of careful practice desirable to develop an even trill, since the trilling fingers used here are 1 and 2; and the thumb, being so much heavier than the second finger, has to be played with control. Lacking this control, the trill will sound "top-heavy."

The piece begins *pp*, the left hand notes suggesting the monotonous drone of the spinning wheel. Swells and *diminuendoes* should be applied exactly as indicated, since they are important in the general scheme of the composition.

It will be noted that the right hand is composed of *staccato* eighths followed by sustained quarter or half notes. The distinction should be clear and well marked. Observe also the sustained voices in measures 19 to 22 inclusive. Against these resonant chords Mr. Lemont has set a right hand trill for fourth and fifth fingers, which, in the case of student pianists, will most likely require separate practice. Make the interpretation of this little piece as descriptive as possible.

### DAWN IN NORMANDY
*By* Jean Ribert

This waltz, by Jean Ribert, is to be played at slow tempo and with decided *rubato*. Descriptive in style, its musical purpose is to paint a picture of sunrise in Normandy.

The first section is most atmospheric and breathes the peace and quietude of misty morning meadows.

Observe that the first section is in C minor. The second, beginning measure 17, is in A-flat major, and here the tempo increases perceptibly.

The section beginning with measure 49 consists of progressive harmonies which must be made to flow into each other in legato style, in order to simulate musically the rising mists mentioned in the text. At measure 57 the sun breaks through, and from this point *accelerando* and *crescendo* are in effect until the climax is reached at measure 61.

The close of the composition is a repetition of the first theme in octaves, followed by the short *Coda* played *smorzando*.

### SUMMER REVERIE
*By* Frank H. Grey

Casting a glance backward to the golden days of summer The Etude presents the *Summer Reverie* by Frank H. Grey. The melody in this little number lies in the left hand. Play the melody notes with the most beautiful singing tone at command, and strive to achieve style and freedom in the melodic flow—not forgetting that a melody line should constantly change in "thickness."

The right hand accompaniment which is a broken chord figure, should be rolled rather than fingered.

The second section, beginning with measure 17, carries the theme in the right hand. Be careful to observe the phrasing precisely as marked, especially the legato sixths.

While written *alla breve*, the tempo is moderate. Pedal carefully as indicated; and preserve the mood of a reverie throughout.

### THE GEISHA GIRL
*By* Mathilde Bilbro

The Geisha, graceful dancing girl of Japan, is forever a source of interest to visitors in the land of cherry blossoms. It is a fact that Orientals have come to know a great deal more of our occidental music than we of the western hemisphere know of theirs. The Etude finds many devoted readers in Japan; and our music is being adopted at an astonishing rate in that country—for both educational purposes and concert use. The writer has been the interested recipient of letters recently from Japanese teachers discussing piano teaching material published here in America, and from these letters he gathers that American material is being used widely in the training of Japanese music students of all stages of advancement.

In playing *The Geisha Girl* keep in mind the daintily mincing steps of the little Oriental dancer, and conceive the dance as being rather a succession of graceful postures than a succession of complicated steps. Stress the syncopation appearing in many of the measures of this music, emphasizing always the note of syncopation.

Let the left hand *staccati* be brittle against the *legato* of the right hand, and practice the short double note trills until they can be played lightly and without effort. The tempo remains *moderato* throughout.

### PRELUDE IN E-FLAT MINOR
*By* Abram Chasins

If the reader is of the increasing company of those interested in the popularization of music by talented American composers, he will find this prelude of especial interest. A brief but illuminating biography of the composer appears at the head of his composition in this month's issue of The Etude.

An effective syncopated rhythm—three against two—holds the rhythmical line throughout the piece. The second note of the left hand falls exactly half way between the second and third notes of the triplet in the right hand. Do not hurry these triplet figures. A "lazy" triplet will be found much more effective.

Give the left hand chords plenty of resonance, but without obscuring the melody tones of the right hand. Follow the marks of dynamics closely, and supply adequate nuance to the flowing melody.

At measure 13 the tempo brightens perceptibly, leading into a *ritard* at measure 16.

The original tempo is resumed at measure 17 and remains in effect to the end.

This number merits consideration in building a pianistic repertoire.

### SWEET LAVENDER
*By* L. Lamont Galbraith

Another composition by an American composer is *Sweet Lavender*, which takes the form of an English dance and therefore calls for special attention to rhythmic effects.

After a brief *Introduction* the dance proper begins with *staccato* notes in the right hand against two-note slurs in the left.

Observe carefully the occasional *sostenuto notes*, indicated by the short line above or below selected notes. Notice also the heavy accent which occurs on the third beat of the measures.

At measure 28 the key changes to B-flat major, after the double bar; and it is important throughout this section to observe the alternating slurs and *staccato* eighths which occur in both hands.

Hold to a steady tempo throughout and make the performance of this music as graceful as possible.

### HUNTING SONG
*By* F. Mendelssohn

This issue of The Etude presents one of the most popular of Mendelssohn's "Songs Without Words." Used as a concert number by great artists, it should be studied by every piano student.

Play the *Introduction* in dashing, free style, rolling the groups in sixteenths, and according plenty of resonance to the hunting horns—the E's—in the upper voice. The rhythm should crackle throughout, and a nice distinction should be made between the two-note slurs and the *staccati* which follow. Forearm *staccato* will be found best for the average pianist. To insure rhythmical "snap," play the repeated chords (16ths followed by 8ths) with *one arm motion*. Observe that the wedgeshaped *staccato* mark is used. This implies a particularly crisp and short *staccato*.

The many accented notes should sing out clearly, since they represent the hunting horns in the chase.

From a point at measure 75 the melody is carried in the left hand against a most effective rolling arpeggio figure in the right. This section begins *fortissimo* but gradually dies away in tone to the end, as the sound of the hunt fades in the distance. Make the *diminuendo, without ritard*. This is important.

Instead of the *crescendo* at measure 97, many pianists prefer to apply a *diminuendo*, and when well carried out this procedure is logical and effective, since it follows out the idea of the chase diminishing with distance.

### FRAGMENT
*By* L. van Beethoven

This arrangement for piano of the theme from Beethoven's "Sonata in C Minor for Violin" is notably done by M. Moszkowski, himself a fine pianist and composer. One's objective should be to give to the theme the resonance of a violin tone and to remember that phrasing marks for the pianist represent the bowing of the violinist.

The performance of the "turn" at measure 7 is written out in full in the lower margin. Naturally the same treatment is given to the turn at measure 15. Digital dexterity is required of the right hand from measure 33 on. These passages are to be clearly articulated though subdued, so as not to encroach upon the *legato* melody of the left hand.

The final measures are played *smorzando* (dying away) and the chords are bound together by effective use of the *legato* pedal.

### THE SEE-SAW
*By* Ella Ketterer

A tuneful six-eight melody is this of Miss Ketterer, for moppets in the first grade. It remains in five-finger position throughout and is built on obvious patterns (melodic and rhythmic), which make it a good rote study. Words help to create a certain atmosphere.

### PATTER OF THE RAIN
*By* Ada Richter

A study in *staccati* (wrist preferred). Occasional *legato* passages offer nice contrast in this little piece. The wrist stroke should be short and snappy. Make certain that the effort is expended in the motion toward the keys, and not in the upstroke of the wrist.

### BROOKLET'S SONG
*By* William Baines

This Grade 1 Melody employs both *staccato* and *legato* notes in the right hand against the broken chord *legato* accompaniment in the left.

The second section is *staccato* for both hands and is followed by a reentrance of the first theme, D.C. *al Fine*.

### IN A SEA CRADLE
*By* Lila Phillips

The left hand of this piece, when played

(Continued on Page 739)



# THE TEACHERS' ROUND TABLE

*Conducted Monthly by*

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

### *Credit for Music*

This problem, I am sure, is one many teachers are finding it necessary to meet, especially with pupils of Junior High and High School age. With these pupils, the excuse for coming with only a half hour per day practice, and in many cases less, is "I had so much home work that I could not find time to practice." Music, instrumental music, at least, has no standing in this state; that is to say, if pupils take piano, they take it as an outside subject, and are allowed no credit for it, as for other subjects. I am aware that the way to remedy this is partly by arousing public sentiment, but that does not help at the moment. The pupil knows that he will not "pass" unless he is up in his school studies; whereas music does not count, and as a consequence, the music is left until the last, or even dropped altogether.

I feel that this is not wholly an excuse for neglected practice; for, after investigating, I find that the pupils are required to take home from one to four or more subjects from school every day.

In one or two schools (private schools) credit has at times been allowed for music, but it is necessary to study with the teacher employed by the school, which would, of course, eliminate many of the finest teachers.

I would like to know how other teachers have met this difficulty and would be glad of any suggestions you may offer.—E. A. S., New Hampshire.

It is shocking to learn that practical music is still ignored as a serious accredited subject in the schools of many states. Sometimes I think the reason for this is that the educators, not understanding music, are afraid of it. Being an art, and at the same time a science, it defies strict classification. Its quality is much too elusive for some of these dry old academic mossbacks! But, may I ask, what other study demands from the student a more complete coördination of mind, muscles and spirit—the ideal combination for balanced growth? (Replies are earerly anticipated.)

On the other hand, many educators are justifiably suspicious of music teachers, and feel no confidence in them. Anybody on earth can put up a shingle saying "Piano Lessons." Hundreds of persons do just that —they give "lessons" but do not teach! They have little or no equipment for the serious profession of teaching, no all-round education, no Normal School preparation—in fact none of the ordinary requirements for any teaching position. I might add, too, that many of them have a totally inadequate musical training.

So the rest of us have to suffer. There is nothing to do about it except gradually, by examination and certification, to force improvement in music teaching standards and quality.

Schools should, however, be willing to give credit to students of private teachers, who can pass certain instrumental tests. Such examinations could be conducted by an audition board consisting (for example) of the music supervisor of the district or school, one of the school teachers who plays the instrument, and one outside piano (or instrumental) teacher who has the respect and confidence of the principal. This disinterested outside teacher (there are such) could be persuaded to serve on the audition committee, if each student were charged a very small fee for a ten or fifteen minute examination, the fee going, of course, to the outside teacher. The two school teachers could counteract any prejudice or injustice which would be likely to warp the outsider's judgment.

We all know that the years from thirteen to seventeen are difficult ones, musically, for our young people; an appalling number of them drop by the wayside. Lucky the teacher who can hold interest during this period! I think it worth while to go on even if the student can get in only an hour or two a week. If he can be successfully "eased" over these years the results will be surely rewarding to him and his teacher.

You will admit, will you not, that when a student has real talent, and the true urge to express himself musically, "credits" make no difference to him. He will always find enough time for his instrument, even though he is loaded down with other subjects; and his musical progress during this age will be not only held, but in most cases greatly accelerated.

### *Should the Pupil Be Encouraged?*

I have a pupil twenty-two years old, who has had an exceedingly hard time in getting a music education. She has studied under me for one year and has made excellent progress. She loves her piano work dearly, in fact, her very soul is wrapped up in it.

She has made the trip of ninety-six miles approximately once a month this winter for her piano lessons. She has studied eight *Preludes and Fugues* from the "Well-Tempered Clavichord"; the "Sonata, Op. 26," by Beethoven; a "*Rigaletto*" *Fantasie*; and she is starting the *Hungarian Rhapsody, No. 12*, by Liszt.

Here is the problem: this girl wants to be a concert pianist, not because she craves glory, but because life means nothing to her without music. Am I wrong in encouraging her? What advice and encouragement do you have to offer?
—L. M., Missouri.

You are in a dangerous spot with your young lady pupil. You should, of course, fire her with ambition to learn to play to the limit of her talents and opportunities; but you make a mistake if you give her any hope of becoming a concert artist. From the facts in your letter I would say that her musical background and equipment do not warrant such encouragement. Most of the successful concert pianists in the world have been artists of outstanding gifts who have had exceptional opportunities to develop these talents from early childhood. When you consider their equipment and training, compared with your girl pupil, and even with hundreds of other talented, well taught pianists, the conclusion is inescapable. (It must be remembered that not more than a dozen pianists in the whole world make their entire living by playing in public; all the others must teach, write, edit music, and so on, in order "to make both ends meet.")

Parents, teachers, music foundations and schools spend millions training gifted students to become artists, and to what result? Usually the budding young artist spends several years in a large center studying music exclusively, dreading the time when he will have to return to his home town to teach. This fateful day is postponed as long as possible, while he eekes out an existence year after year, living precariously from a few accompanying or radio jobs, or lessons miserably paid—his abilities lost in the jungle of the metropolis, his spirit warped by the hard life, frustrated by lack of recognition, denied the necessary routine of playing and performance. Finally forced to return home, he becomes not only a bitter, defeated musician, but, what is worse, a thoroughly maladjusted person. If he eventually stays in the large community the results are usually identical.

All of which sounds frightfully pessimistic, doesn't it? But look at another picture! A student (high school graduate) having worked as long as possible with his local teacher, goes to a university with a good music school, or attends a conservatory while going through college. In this stimulating environment he spends part of each day in extramusical activities; his mind develops, his spirit expands, his ideals clarify. At the end of four years, not only does he have a college degree which helps him to land a job, but also he knows that there is something more worth while in life than trying to become a noted pianist. For he learns that to create or recreate music is a long, hard task to be approached with humility, intense concentration, self-denial and infinite patience. His ambition will be to bring this music to life as beautifully and nobly as possible, and to try his utmost to make others share and love it. Whether he will communicate his art through composition, performance or teaching will depend on his development along the way. If he is gifted as a "performer" he will be the winner of her piano lessons. She has studied eight *Preludes and Fugues* from the "Well-Tempered Clavichord"; the "Sonata, Op. 26," by Beethoven; a "*Rigaletto*" *Fantasie*; and she is starting the *Hungarian Rhapsody, No. 12*, by Liszt.

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Continued practice of this sort (the sideward pull on the keys) will eventually make the keys wobbly. Will you kindly tell me whether you think me wrong or prejudiced in this matter?—H. L. B., Indiana.

Often violently biased myself, I respect other persons with sharp prejudices, especially when they give good reasons for their back-bristling. You certainly leave no doubt as to your *glissando* sentiments! I agree with you that excessive *glissandos* are in bad taste, but I see no need to cut them out entirely. And to substitute another form of scale is unwise, except probably in such cases as Cyril Scott's *Lotus Land* where the difficult *glissando* may be played as a black-key scale by alternating hands.

Many times composers call for a *piano* or *pianissimo glissando* which must not be "ripped," and which, when well played, makes an exquisite effect.

I am glad that you brought up the matter of the wobbling keys. Hard practice, frequent changes of temperature, and other factors, loosen the piano action so that the keys move too much sideways when played. Pianists should watch this tendency carefully, insisting that their tuners occasionally tighten and regulate the key action, since such a condition causes inaccurate, insecure playing. (Tuners call this, "tightening the front key pins.") Practicing loud *glissandos* cannot cause this wobbling, for, as you know, no one can "rip" up and down the piano many times without badly "skinning" his fingers. So, that is automatically out!

At all events, I exhort you to keep a few *glissandos* in your repertoire. And from now on let us give all *glissando* talk in these columns a well earned rest.

### *Trills and Other Matters*

I am an adult, again studying music seriously. I think that the great fault with my playing in childhood was that I never knew how to practice or what definite result I was trying to get. I was taught by my teachers to try to learn things by repetitue them, I generally tired of every piece before it was learned; and I stumbled a great deal when playing. I became discouraged and gave up playing entirely. Then, for a number of years, I lived in New York City and there I was almost accidentally brought in contact with genuinely good music—the Stadium Concerts—which I heard for several summers almost every night. I returned again to my home town and the good concerts which I heard over the radio made me, with leisure on my hands, take again to play.

I want to ask your help. In a book of duets "Operatic Pour Hand Album," at the top of Page 22 there is a trill. Should I practice this with a quiet hand and wrist, depending on finger action, or should I move my wrist. Should the fingers be lifted here or stay on the keys? Are the keys allowed to come all the way up each time or not?

What does *trionfante* mean?—J. C., North Carolina.

The teacher's chief function is to show the student how to study. Yet alas, how few realize this! They leave their students just as dazed as they find them. Being sound asleep themselves, how can they wake anyone else up? Lucky are those—teachers and pupils alike—who grow up to find out for themselves what you have learned.

The repetition method of practice is so utterly futile, so wholly without excuse in this enlightened day, that any teacher who advocates it should be expelled from the profession.

(Continued on Page 739)

# Gala Days with Liszt at Weimar

## By F. W. Riesberg, A.A.G.O.

ONE OF THE FEW REMAINING PUPILS OF LISZT

*F. W. Riesberg was born April 8, 1863 at Norwich, New York. He was graduated from the Leipzig Conservatory in 1883 and later studied with Scharwenka and Franz Liszt. He made his début as a pianist at the Leipzig Gewandhaus in 1883. He made many appearances as a pianist in America and also became well known as an organist (Associate American Guild of Organists) and accompanist. For many years he was a critic on the* Musical Courier.—Editor's Note.

"IT'S BETTER not to remember so mutch, than to remember so mutch wot' ain't so," wrote Josh Billings. American humorist of the peaceful '80's. So much happened during three summers with Liszt that there is no need of "remembering things wot' ain't so." With this in mind, we proceed.

It was the period of Rosenthal, d'Albert, Friedheim, Siloti, Weingartner, Sauer, and the American pupils, George Liebling, Carl V. Lachmund, Albert Morris Bagby, Alexander Lambert and lesser known pianists.

A Thanksgiving Day reunion of the American Colony of Leipzig, at Hotel De Prusse, was the occasion of meeting Anna Verhulst, Hollandish court pianist, a fairy-like figure of six feet and four inches. This young goddess was pointed out as "Pupil of Liszt," leading to an introduction and subsequent amblings through the polka and waltz of the period. On a later call she gave me a card of introduction to *Der Meister*. Carl Reinecke, conductor of the famous Gewandhaus Concerts, my piano teacher, also kindly gave me a letter; so on a bright June morning I started for Weimar, sixty miles distant. At the door of the Liszt hallway in the Hofgärtnerie (now the Liszt-Museum), his valet bade me enter. Seated at a desk was *Der Meister;* and there comes a vivid recollection of fear lest he should lose his felt slippers as he rose.

Having been previously instructed as to proper procedure, I kissed his extended hand and presented my introductions. And there was immediate opportunity to observe his habit of raising his bowed-glasses and hitching them on the very useful wart just above his nose. He talked a thickish German, and was kind but brief. *"Kommen Sie morgen um vier Uhr* (Come tomorrow at four o'clock)," said he, this being an invitation to appear at the regular class hour.

### *In Liszt's Class*

FOR MONTHS I had been studying Liszt's works, including the "Etudes d'execution transcendante," several rhapsodies, the Lovedreams (there are three), and so felt well prepared to play, to say nothing of the confidence of youth and inexperience. At this lesson Della Sudda Bey (Turkish nobleman, called "Der Pasha" by Liszt), Solly Liebling, Lachmund and others performed, after which *Der Meister* called upon me to play. I was playing the *Etude Eroica* when, going full speed ahead, I felt a strong grasp on my right ear, lifting me from the seat, and heard the words *"Nicht so schnell, Amerikaner* (Not so fast, American)"; for I was racing through the unison octaves. It was all in good humor, and I slowed up, and had the joy of hearing, *"Gut, kommen Sie* (Good, come you)," which overjoyed me indeed.

That summer we Americans formed a little colony of our own, going on picnics to the Alte Schloss (Old Castle) of the Ducal family of Sachsen-Weimar, sitting in the summer houses of Goethe and Schiller, with several trips to the Wartburg, scene of Wagner's "Tannhäuser," and to Bach's birthplace, both in Eisenach, Saxony. A goodly number of the pianists of that summer became famous in after years, including Emil Sauer, now in Vienna, who played Tschaikowsky's *Polonaise from "Eugen Onegin,"* with tremendous fire; Della Sudda Bey, who played *St. Francis Preaching to the Birds*, with extreme delicacy; Lachmund, who performed Schumann's *Toccata;* and in the course of the summer the writer did the three *Liebestraume;* the fourth, fifth and sixth rhapsodies; the Bach-Liszt *Prelude and Fugue in A minor;* Henselt's *Cradle Song;* and Gottschalk's *Tremolo* (*"Ahal der amerikanische Beethoven,"* said *der Meister*).

A NEW LISZT MEMORIAL IN HUNGARY

*In commemoration of the fiftieth anniversary of the death of Liszt, this memorial has been recently dedicated at Eisenstadt in Hungary.*

### *Enter a Master Pupil*

EUGEN D'ALBERT joined the class for the second summer, having come direct from Hans Richter in Vienna, who recognized his genius, both as a pianist and a composer. D'Albert, son of the Frenchman, Charles d'Albert, and a German mother, was born in Scotland, but vehemently resented being called a Scotchman, "Because a cat happens to be born in an oven," said he, "does that make it a loaf of bread?" His introduction to the Liszt class was marked by his playing the *Prelude and Fugue in E minor*, from the "Well-Tempered Clavichord." At the close Liszt asked d'Albert if he could play this Fugue in E-flat minor, which he did. Then *Der Meister* asked further if he could play it in octaves? "I will try," said seventeen-year-old d'Albert; and he did it impeccably.

All of that summer d'Albert's participation produced sensations; for he played everything with sovereign technic and spontaneity. Following a lesson he said to Lachmund and me, "Come along, I have something at home." We climbed to his modest, single, upstairs room, where he plunged at once into something unknown to us. "Bach, of course," said we. "No." "Then Handel, Scarlatti or one of the Englishmen of the period." Again no. "Anyway, one of the classics, but modernized," we continued. "Not at all," smiled the impish-eyed Eugen. Following the *Fugue in five voices*, and vast proportions, he said, "That is my 'Suite, opus 1.'" To this day one frequently hears the *Allemand* and *Gavotte*.

After composing an overture for orchestra, songs, and other pieces, he tore them all up and began with this big work. When he played it for Liszt, the master scribbled on his visiting card, "To Bote and Bock, Berlin: Introducing my pupil, d'Albert, whose manuscript suite is worth attention." This insured its publication.

One evening Lachmund told me that d'Albert was to leave Weimar the next day, whereupon I hustled to his room, saw his landlady, and rescued my own bound copy of the "Etudes d'execution transcendante" from a packed trunk. "Just like d'Albert," said the landlady; "he takes anything he wants."

When d'Albert announced a series of recitals at the Singakademie in Berlin, perhaps one hundred persons, including the *Lisztianer*, attended the first affair. Nevertheless, this recital produced such a profound impression that all the others were crowded; and one of the papers printed "When d'Albert plays, there is something to see as well as to hear." The small figure crouched over the keyboard; the wizened eyes; the loose, long hair falling over the face; the tremendous power and panther-like pouncing; all of these one saw when d'Albert played!

D'Albert's various marriages, including the one to Teresa Carreño, Spanish "Lioness of the keyboard," who was old enough to be his mother, are matters of record. His development as the composer of "Tiefland" (produced at the Metropolitan Opera House), of piano concertos, innumerable songs, and varied compositions, is musical history. His tour of the United States, with Sarasate (famous Spanish violinist and composer), was an artistic event of highest importance: a duo sonata recital in Carnegie Hall, New York, with the "Kreutzer Sonata" as principal item, was a mistake; for the two instruments produced shadow music in that auditorium.

(Continued on Page 733)

LISZT'S FUNERAL PROCESSION

*When Liszt was buried, on August 3rd, 1886, thousands journeyed to Bayreuth to pay homage to his great services to musical art and to humanity. In America many of his friends and admirers went into a period of mourning.*

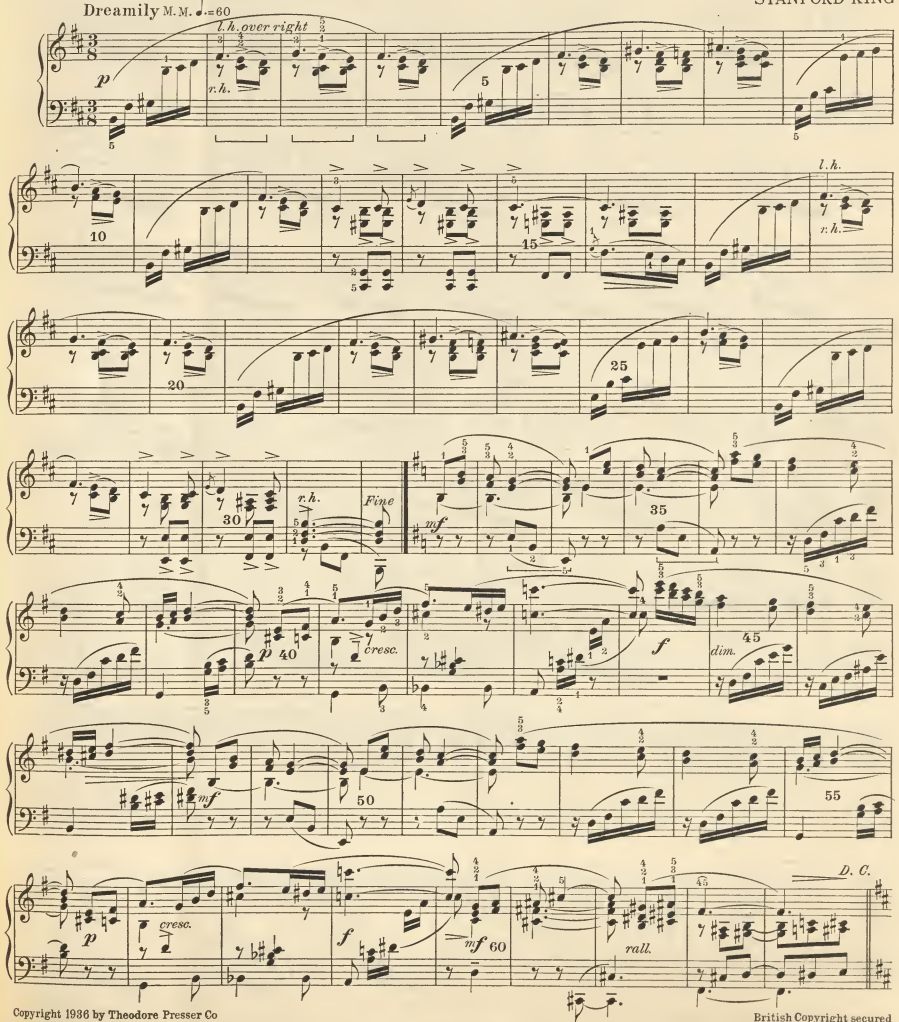




# BLUETTES

The *bluette* is the French name for the bachelor button or the cornflower, which may be blue, white, red or claret in color. In France one sees the blue varieties with red poppies in swaying fields of golden wheat. This charming waltz, in the style of the *Adagio Ballet*, is Stanford King's idea of the rhythm of the enchanting flower-dotted fields of France. Grade 4.

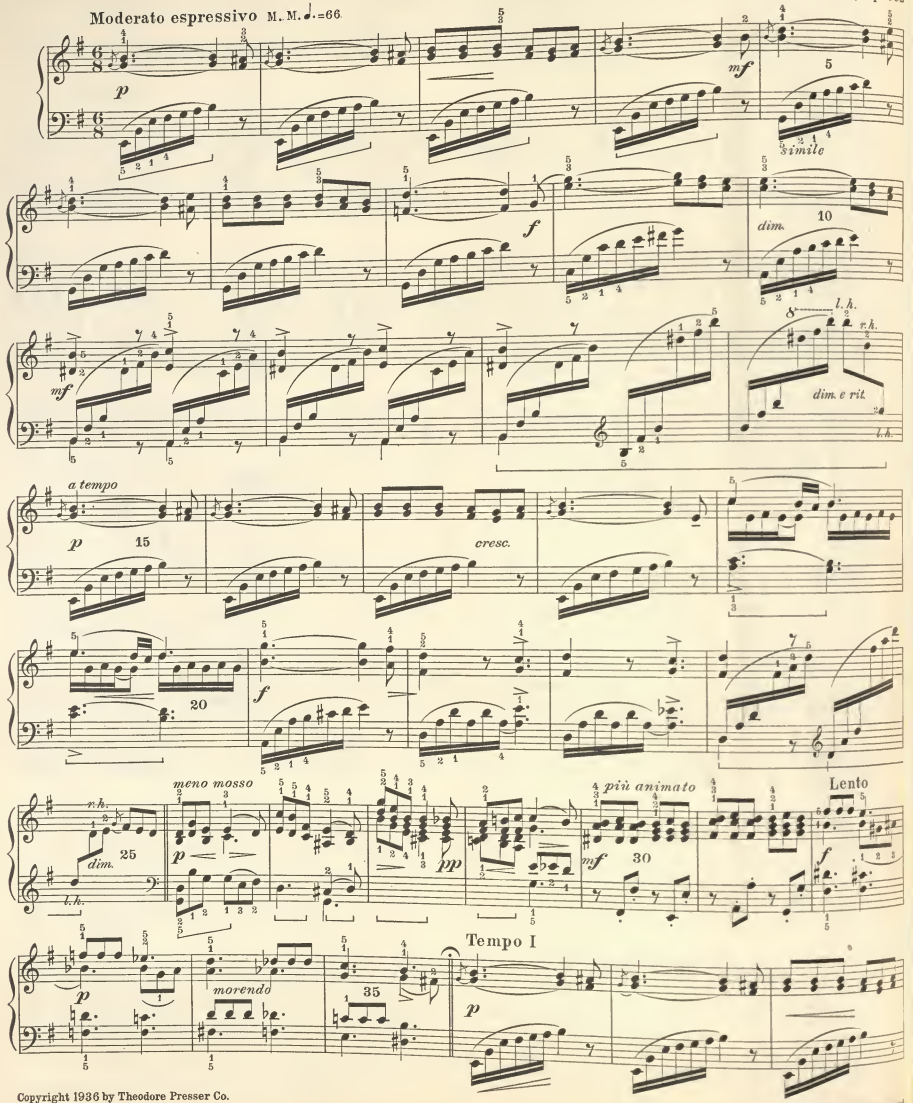
STANFORD KING



# DREAM RIVER

Grade 3½.

CARL WILHELM KERN, Op. 692

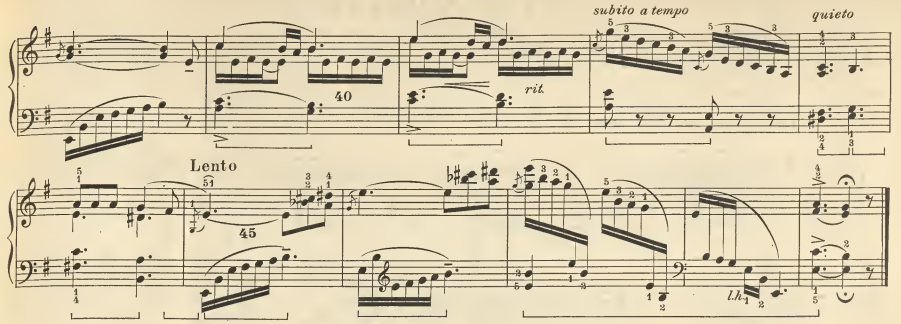








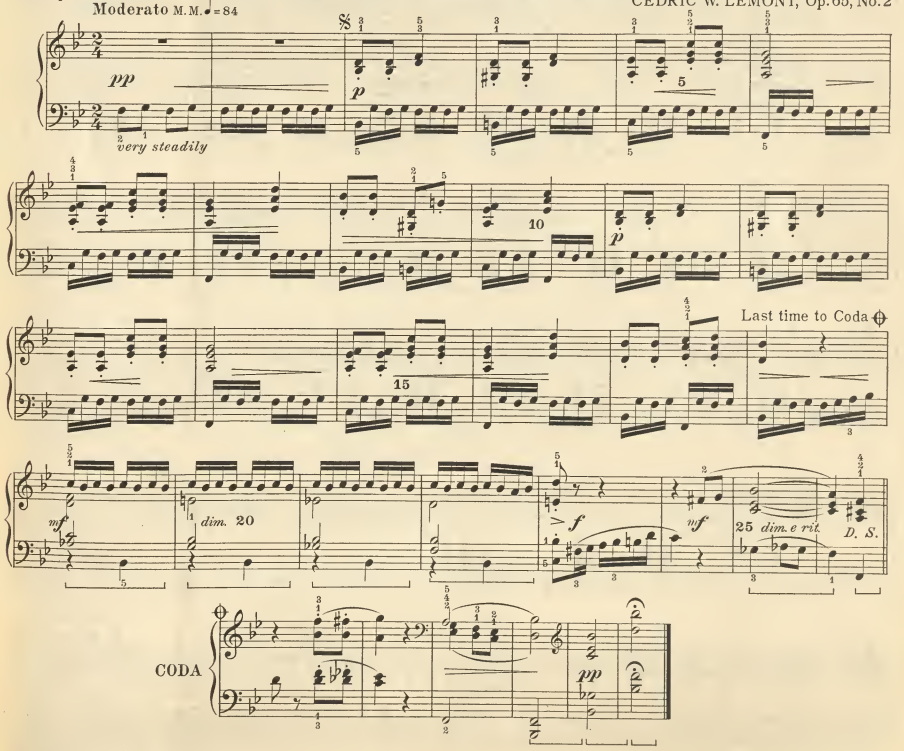



# THE LITTLE SPINNER

Grade 2½.

CEDRIC W. LEMONT, Op. 65, No. 2

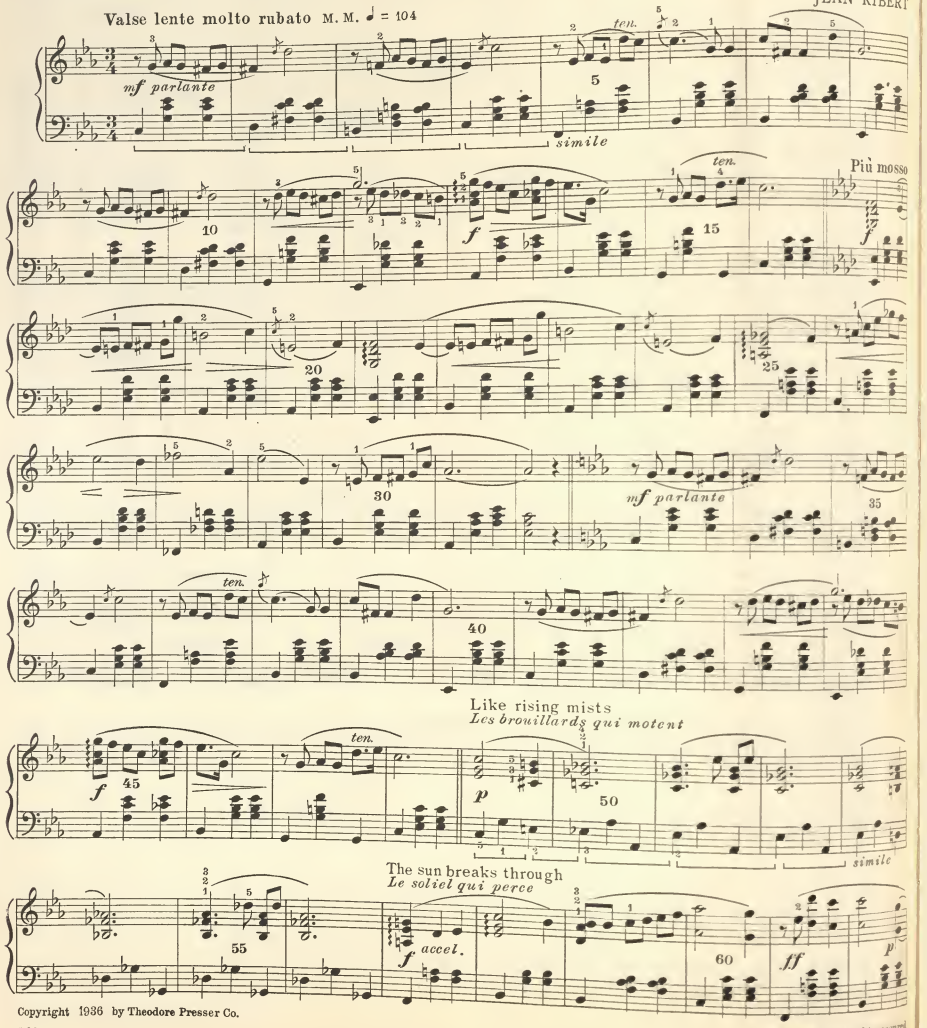


# DAWN IN NORMANDY

## RECITAL WALTZ

Even though you have never been to France you are not denied the dream of the lovely Norman countryside with its round-cornered castles and their zigzag lines breaking through the morning mists over the long meadows dotted with peaceful cattle. This piece is fluently written for piano. With very little practice it may be made most effective. More of a nocturne than a waltz, it must be played in rubato style. The second movement is much quicker and brighter than the first, while the third is mist-like, in that the harmonies must float into each other. Grade 3½.

JEAN RIBERT

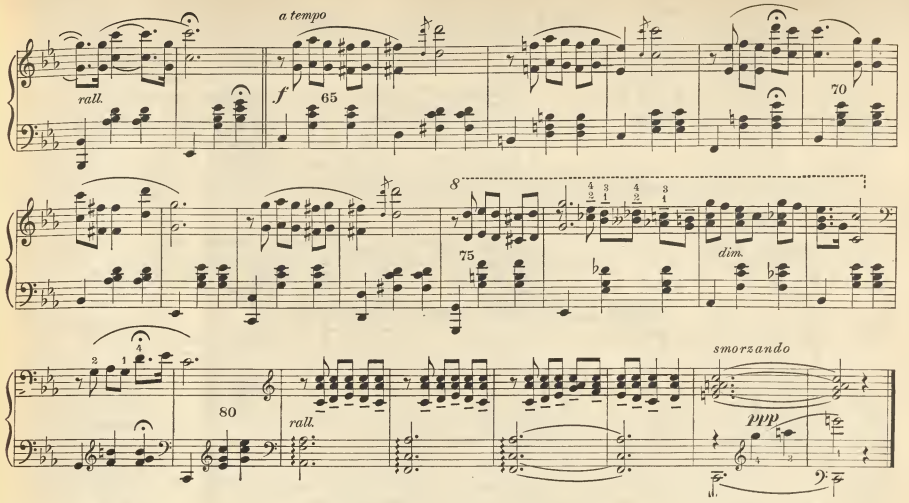










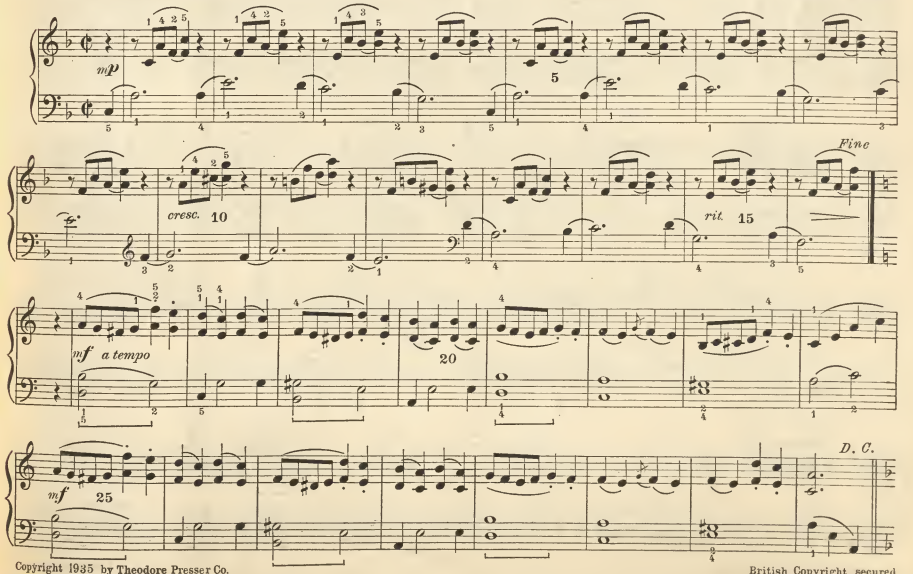

# SUMMER REVERIE

## IDYL

Grade 3.

Moderato cantabile M. M. ♩ = 84

FRANK H. GREY

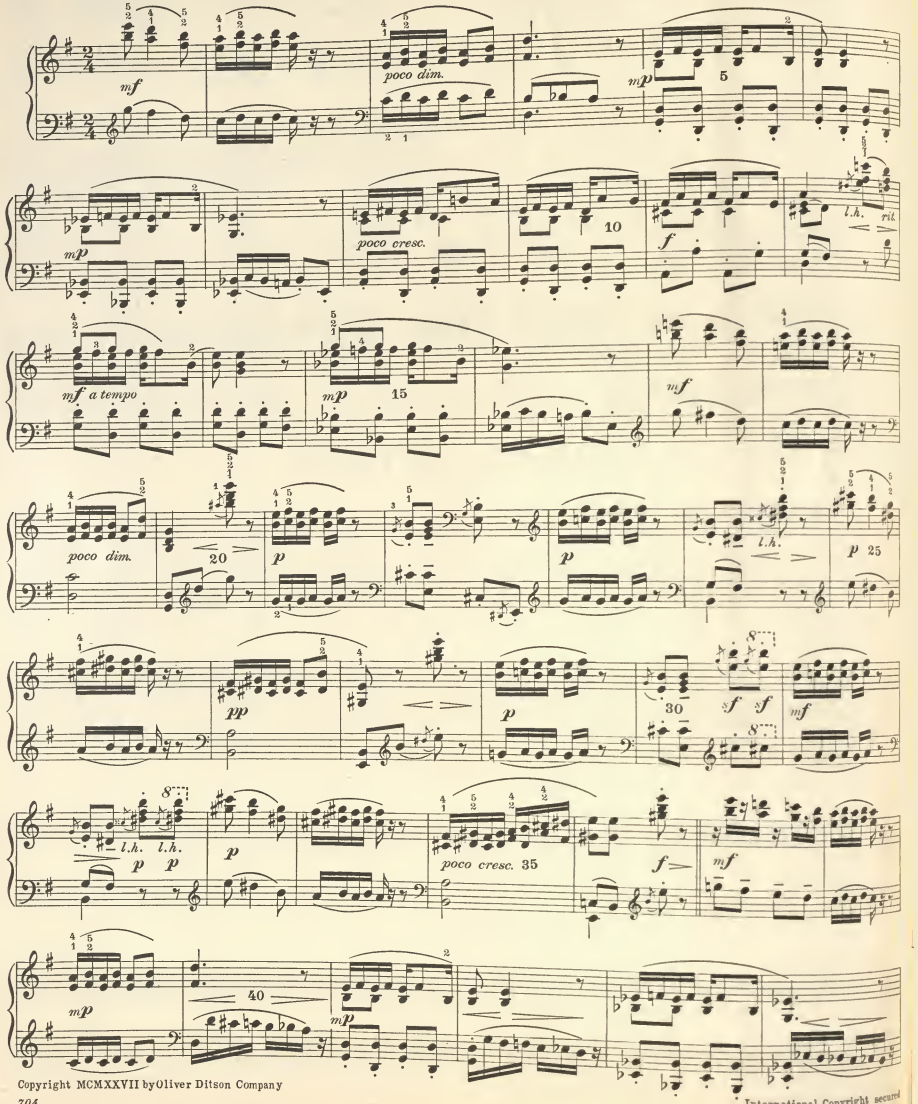


Grade 4.

# THE GEISHA GIRL

Moderato M.M. ♩ = 84

MATHILDE BILBRO

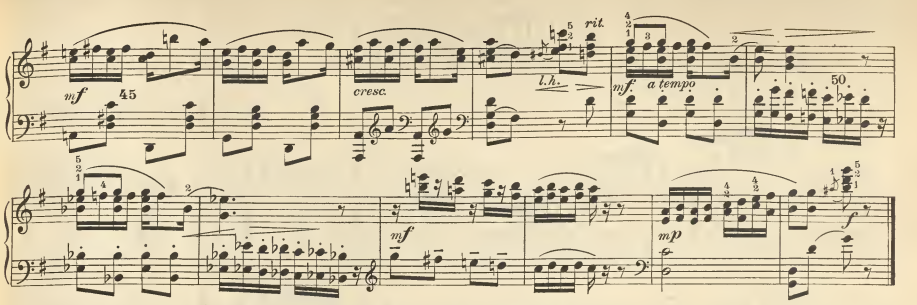











# PRELUDE, IN E♭ MINOR

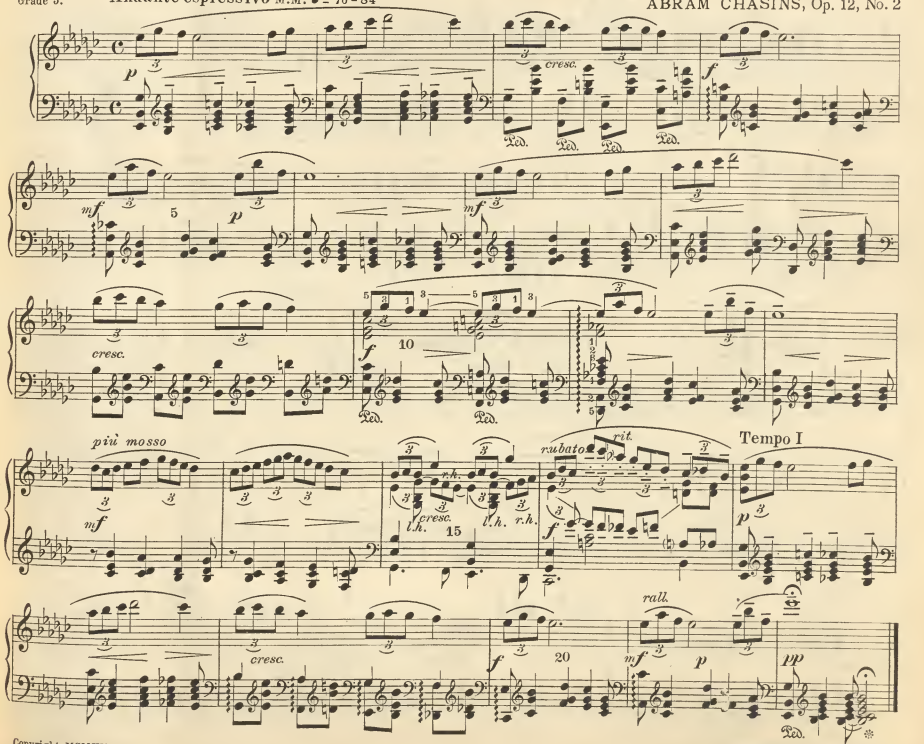
NO. 14

Abram Chasins was born of Russian parentage in New York City in 1903. Like Leo Ornstein and other young American modernists, he was at first a pupil of Bertha Fearing Tapper. Later he won scholarships at the Ethical Culture School and at the Institute of Musical Art in New York City. After a course with Richard Epstein, he studied with Ernest Hutcheson and Rubin Goldmark at the Juilliard School of Music. Mr. Chasins has been a member of the faculty of the Curtis Institute of Philadelphia and many of his works have been played by foremost pianists.

Grade 5.

Andante espressivo M.M. ♩ = 76 - 84

ABRAM CHASINS, Op. 12, No. 2



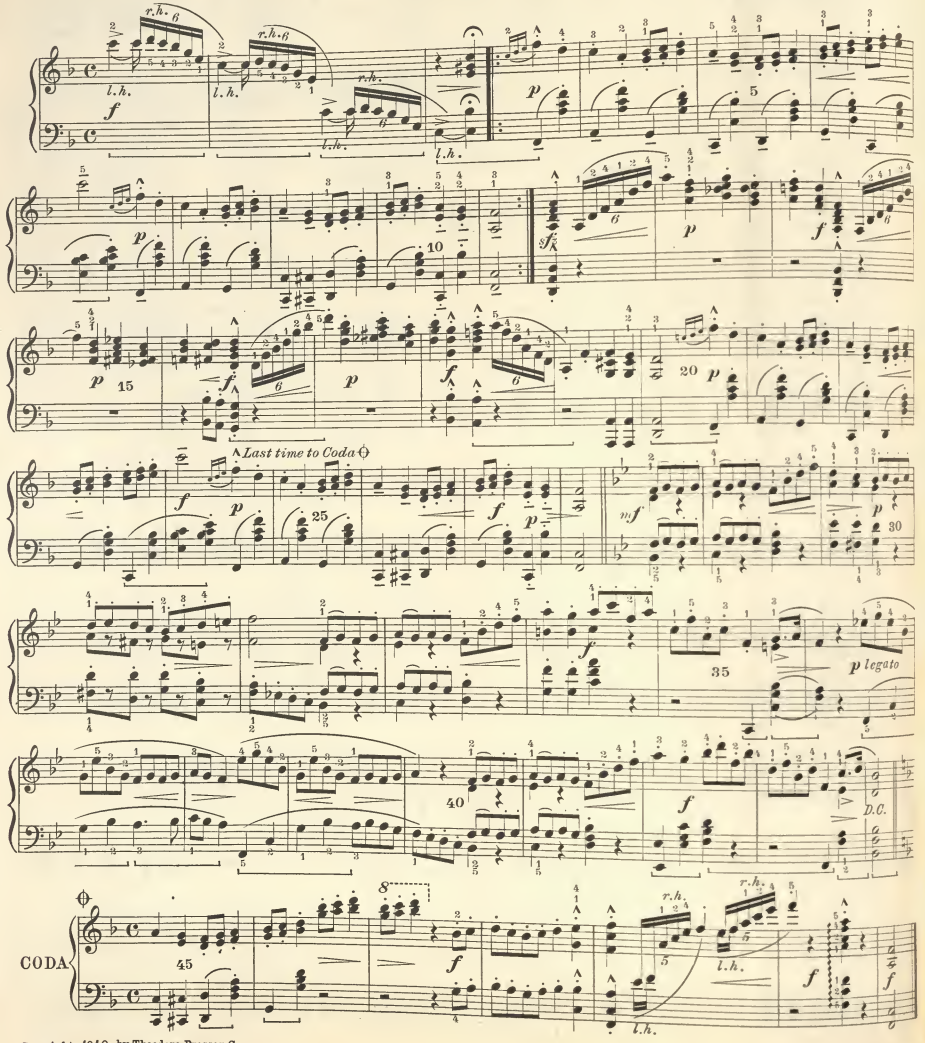
# SWEET LAVENDER

## GRACEFUL DANCE

This very grateful and playable piece, by a successful American composer, will contribute unusual musical interest to the work of pupils who are seeking pieces to brighten up their repertoires. Grade 3½.

**Moderato** M.M. ♩ = 128

J. LAMONT GALBRAITH











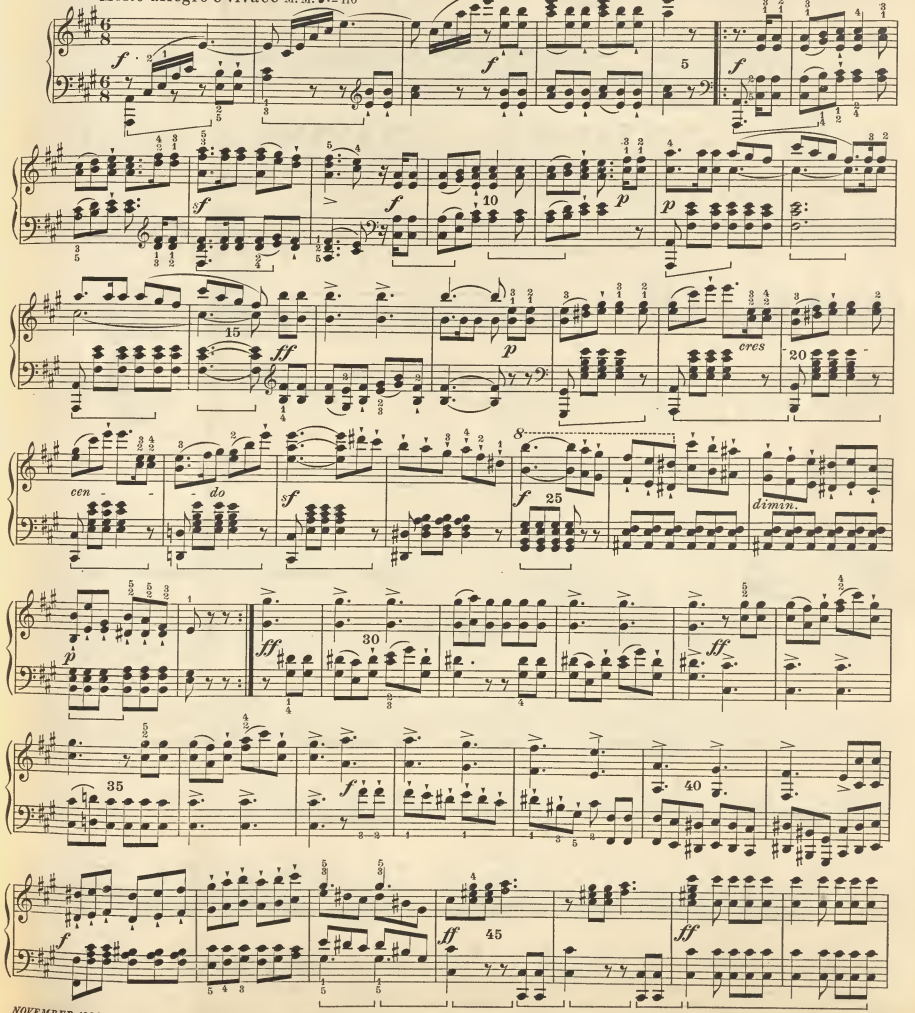

# HUNTING SONG

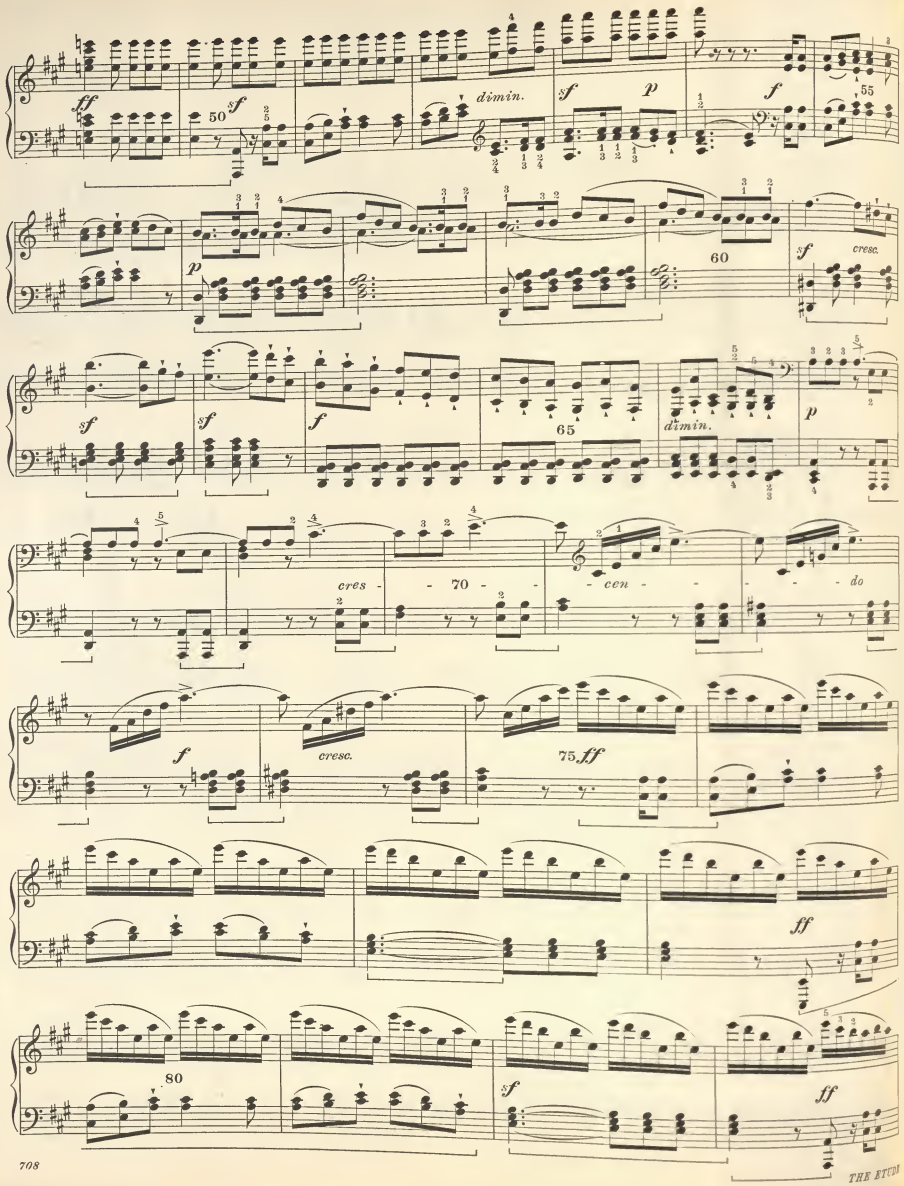
This Mendelssohn "Hunting Song" is one of the finest of the "Songs Without Words." Here is suggested for us the spirit of the horses, the hounds, the gold and scarlet foliage, the rush of the chase, and the sound of the hunters' horns. Mr. Josef Hofmann has frequently played this number with an eloquent and thrilling interpretation.

Grade 6.

**Molto allegro e vivace** M. M. ♩. = 116

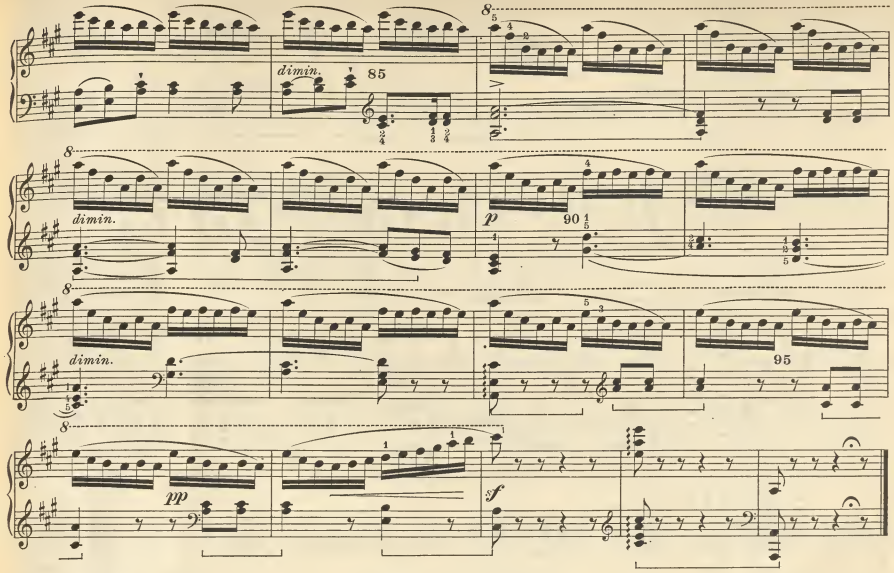
F. MENDELSSOHN, Op. 19, No. 3









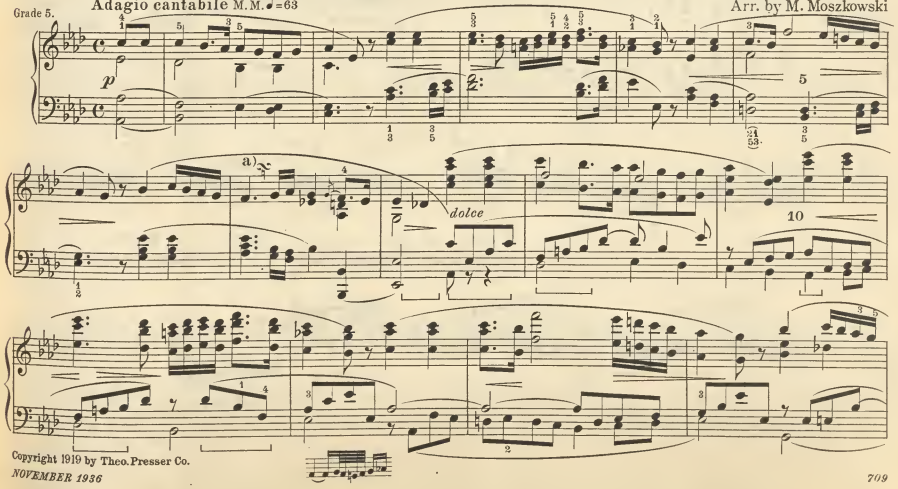

# FRAGMENT

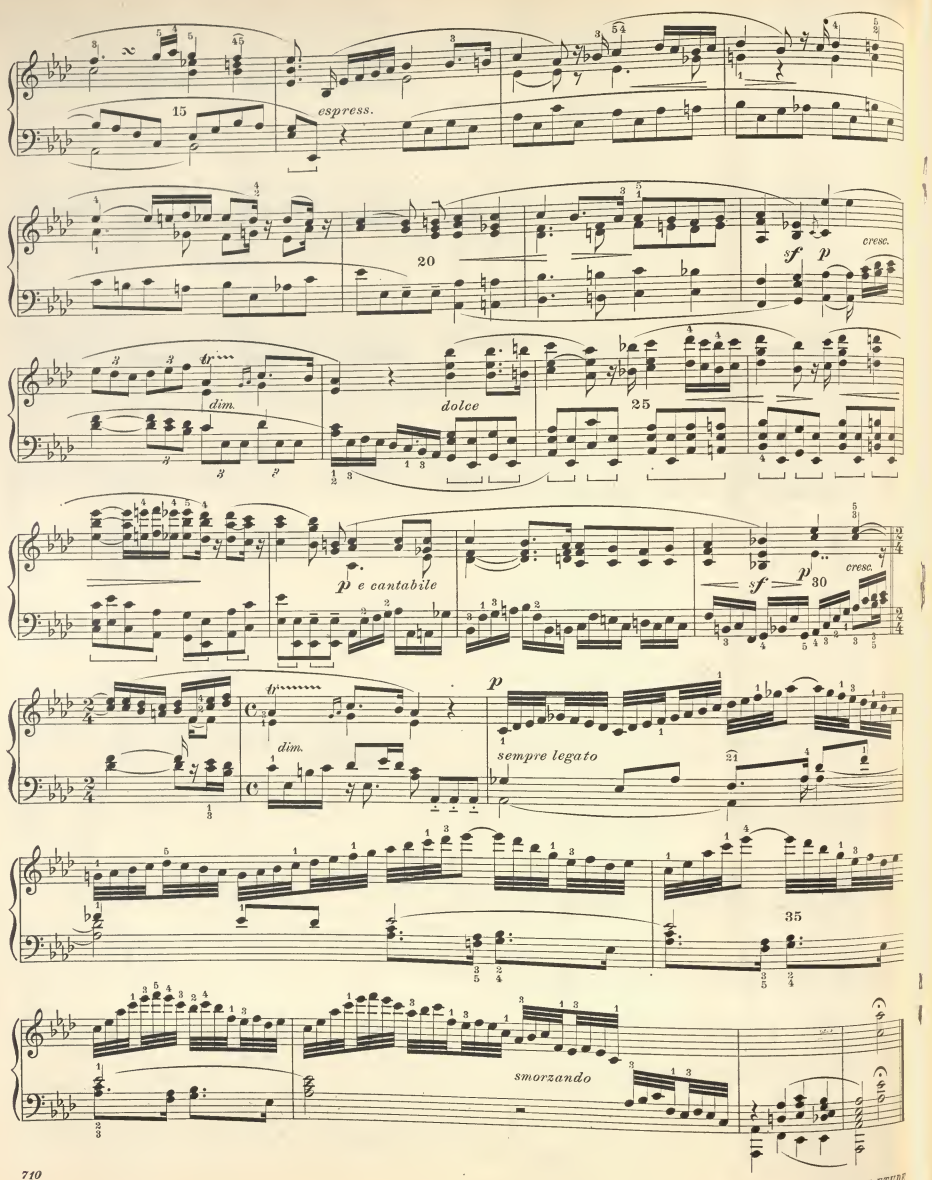
## FROM VIOLIN SONATA IN C MINOR

This excerpt, from the second movement of one of the most lovely of Beethoven's violin sonatas, makes an unusually fine piano number. Moritz Moszkowski included this in a number of transcriptions which many teachers and students have found extremely useful.

L. van BEETHOVEN
Arr. by M. Moszkowski

Grade 5.







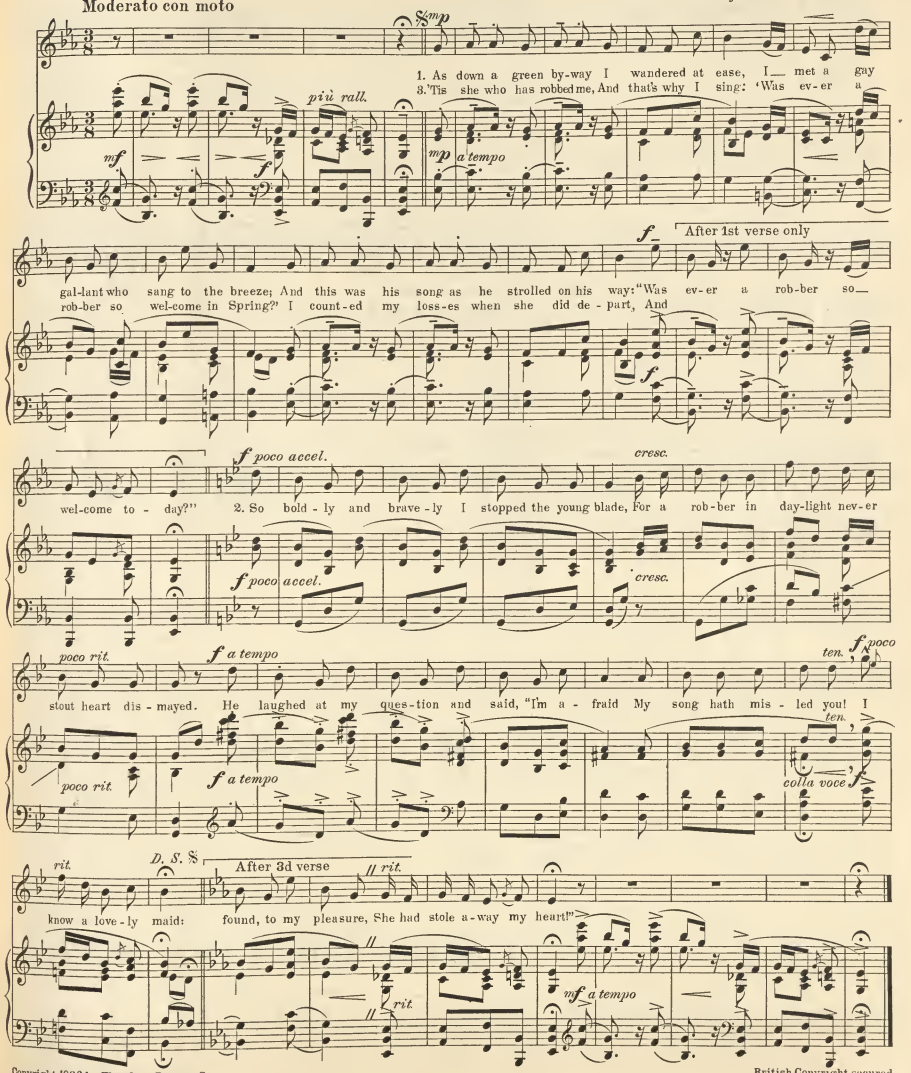





# THE THIEF

Words and Music
by ARTHUR A. PENN

**Moderato con moto**



# JESUS, DO ROSES GROW SO RED?

GEORGE B. NEVIN

Andante religioso

Con molto espress.

Je - sus, do ros - es grow so red Be - cause Thy ho - ly blood was shed? Do lit - tle birds that sing and fly Make Thy cross al - ways in the sky? This snow-white lamb that plays with me, Is it, O Lamb of God, like Thee? Is it, O Lamb of God, like Thee? Is it, O Lamb of God, like Thee? Deep in the pool I see the skies; Are they the blue look of Thine eyes?



Words used by permission of A. R. Mowbray & Co., Oxford.





And wa - ter, sing - ing as it falls, Is it like Thy sweet voice which calls, Calls me to love and give Thee praise, And see Thee al - ways all my days? Calls me to love, Calls me to praise, Calls me to see Thee all my days?

Explanation of Signs:
⊓ Down Bow. ∨ Up Bow. W. B. Whole Bow.
— After fingering, means prepare the slide in the last played bow.
⌒ Slide in the manner of a glissando.
/ Drop the tone at once. > Accent.
) Breathe with the bow (and continue in the same bow).

# ADAGIO

ARCANGELO CORELLI
1653 - 1713

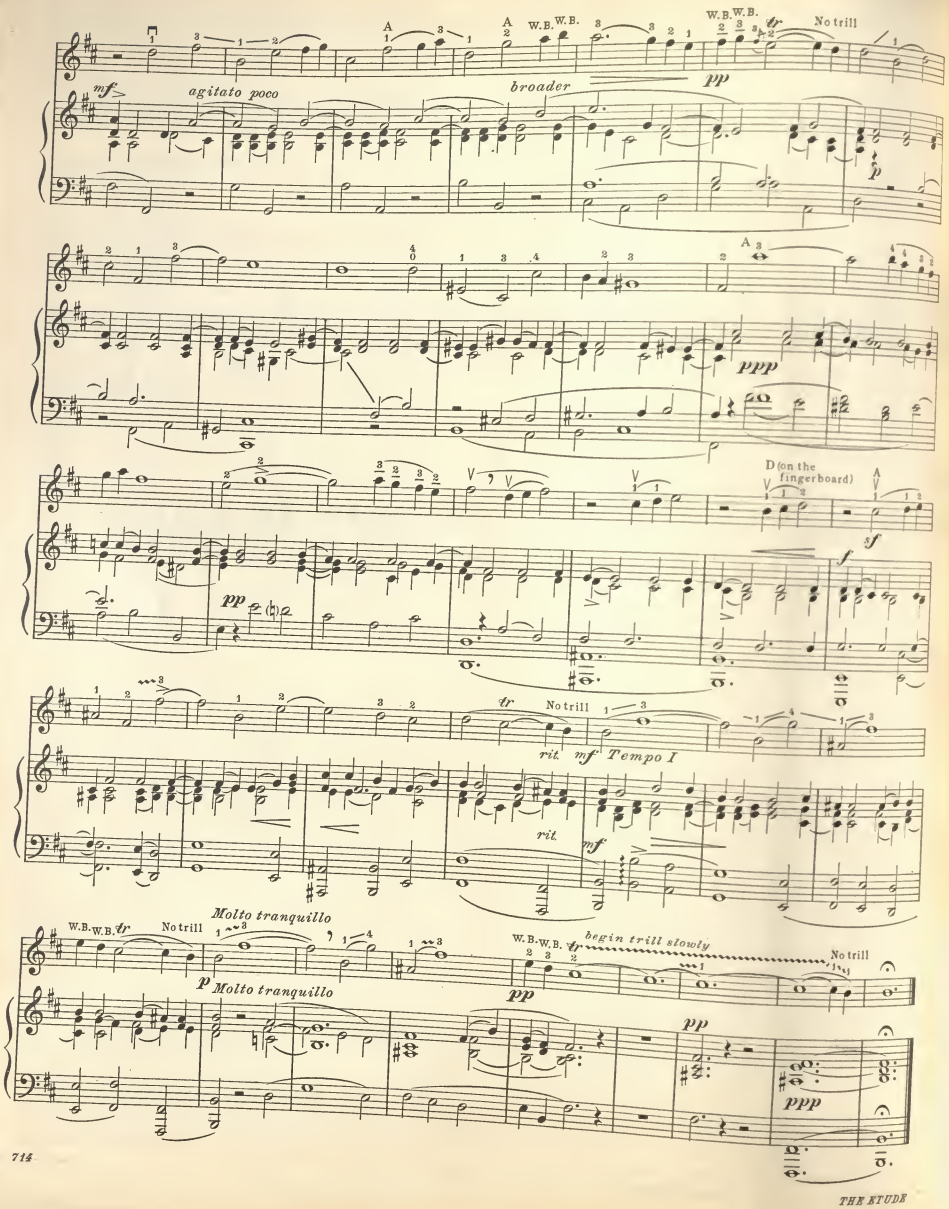
Revised and Edited by
ARTHUR HARTMANN

Violin

Piano

Keeping 2d finger close to first.

*slightly held back*
At the same time, vibrate rather slowly and heavily with the second finger on A, on the D string.





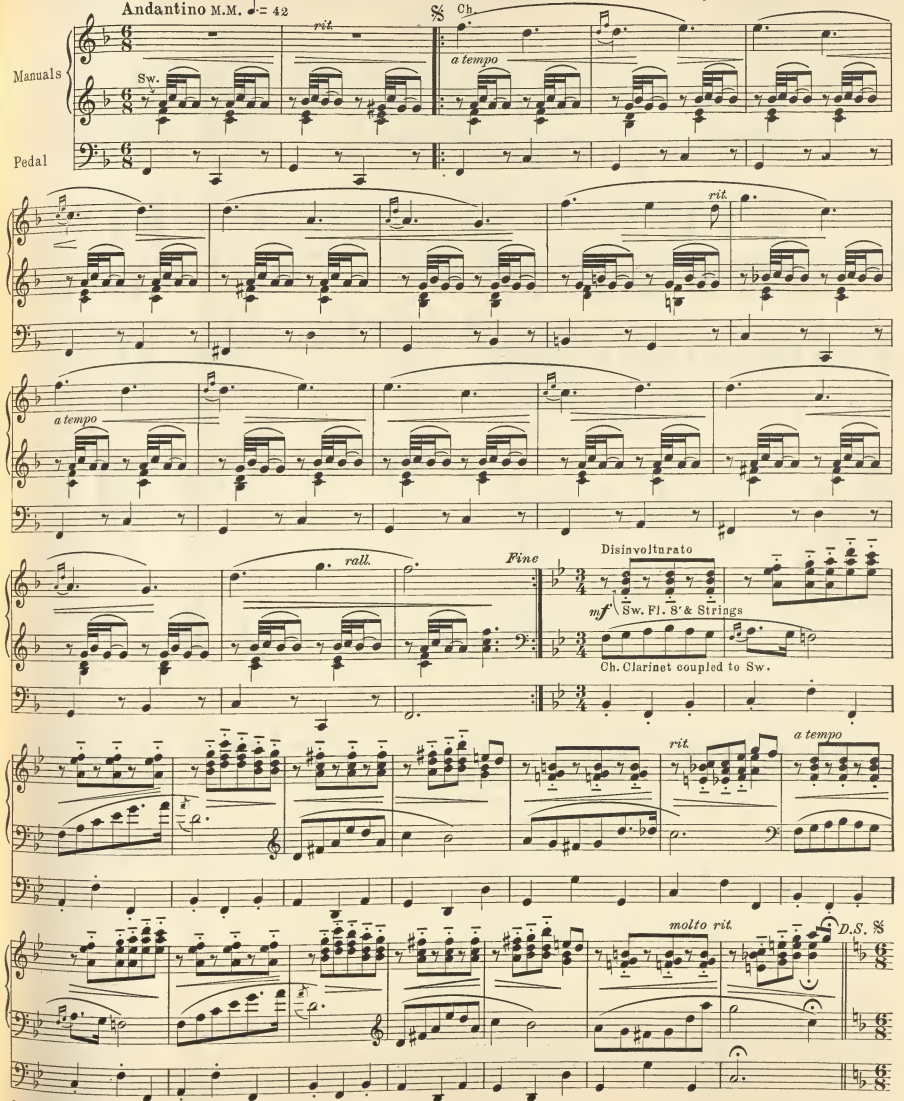



# MOONLIGHT

J. FRANK FRYSINGER

Prepare { Sw. Sw. Vox Celeste & Viol. d'Orch.
Ch. Flutes 8′ & 4′ to Sw.
Ped. Bourdon 16′ to Sw.

Andantino M.M. ♩= 42

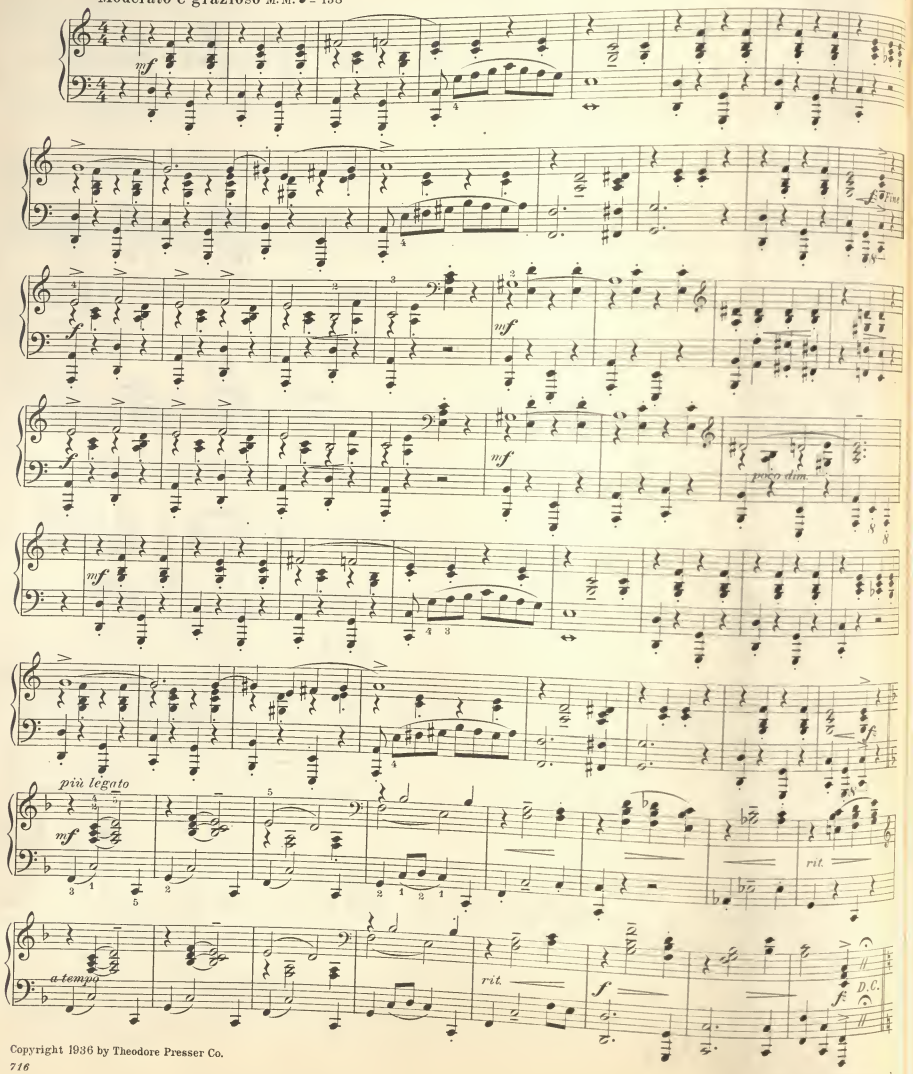


# 'MID THE TULIPS

SECONDO

MONTAGUE EWING
Arr. by R. Spaulding Stoughton

Moderato e grazioso M.M. ♩= 138









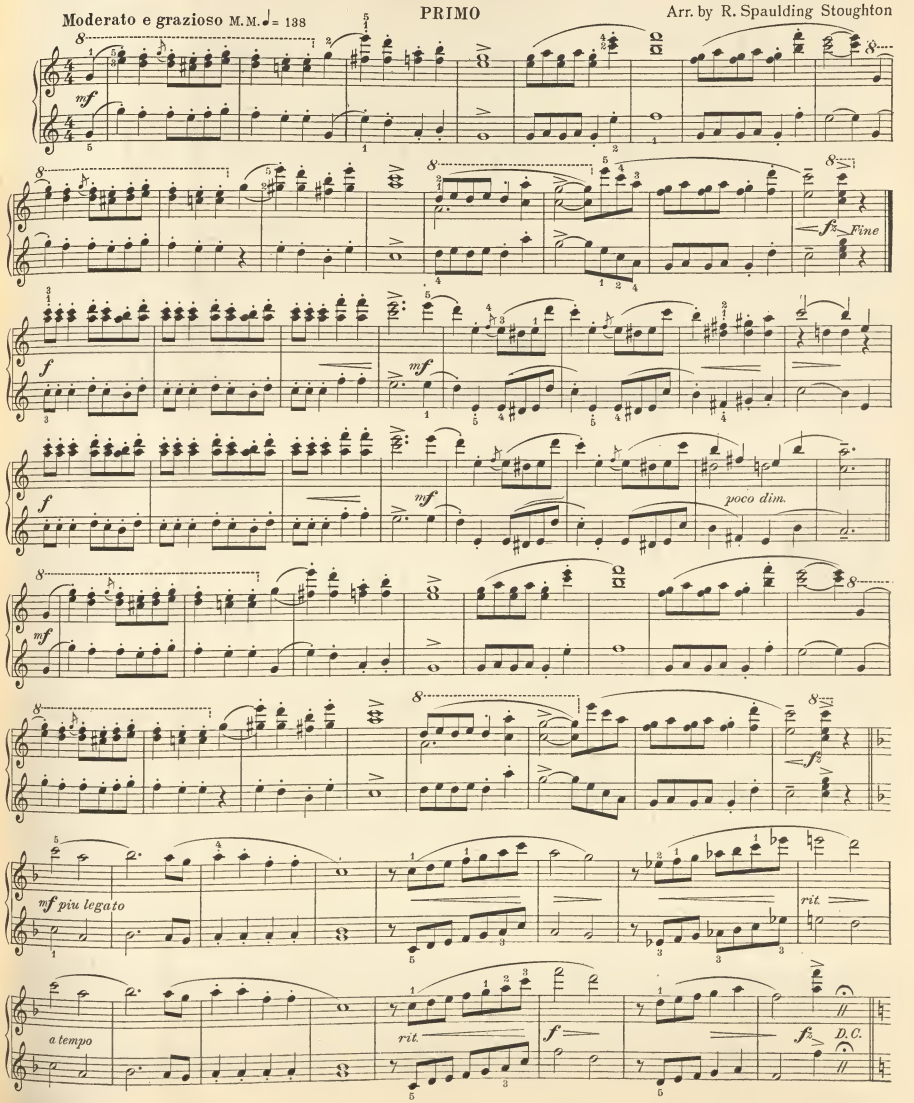



# 'MID THE TULIPS

MONTAGUE EWING
Arr. by R. Spaulding Stoughton

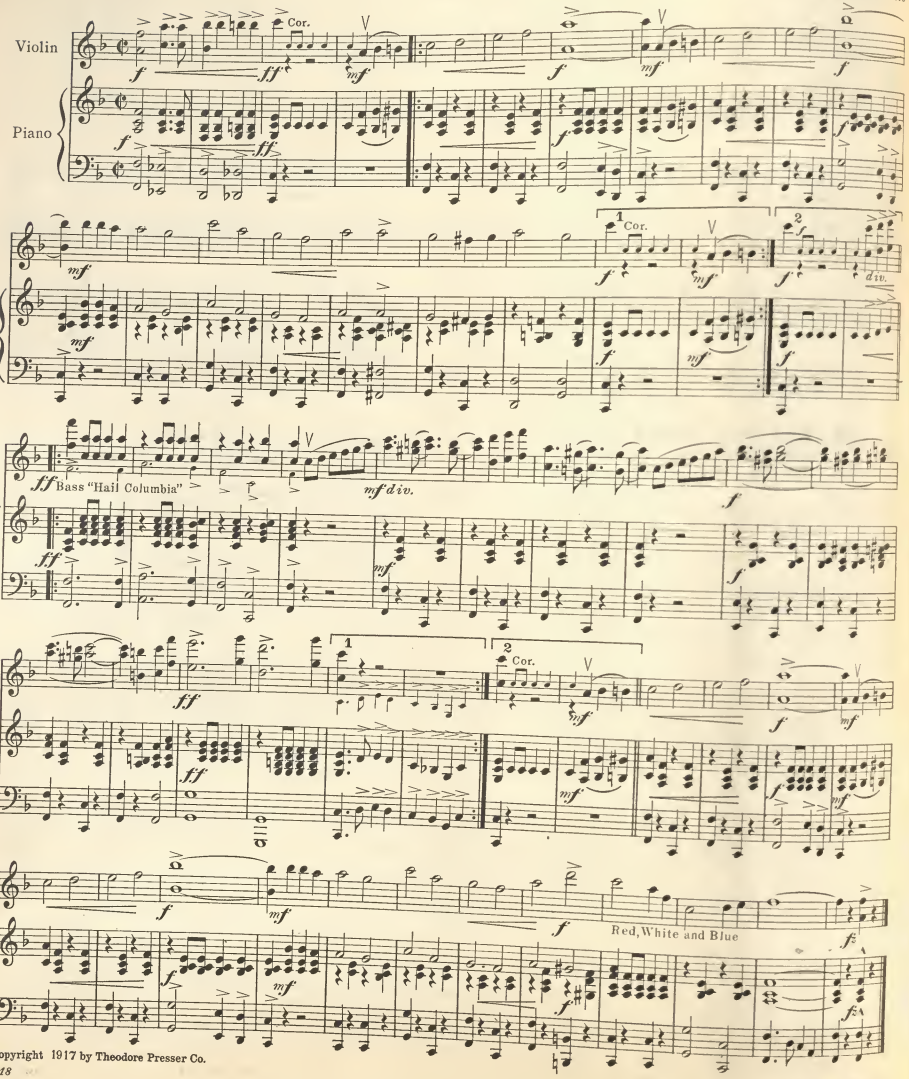
PRIMO

Moderato e grazioso M.M. ♩= 138



# STAND BY THE FLAG

R. M. STULTS
Arr. by W. H. Mackie







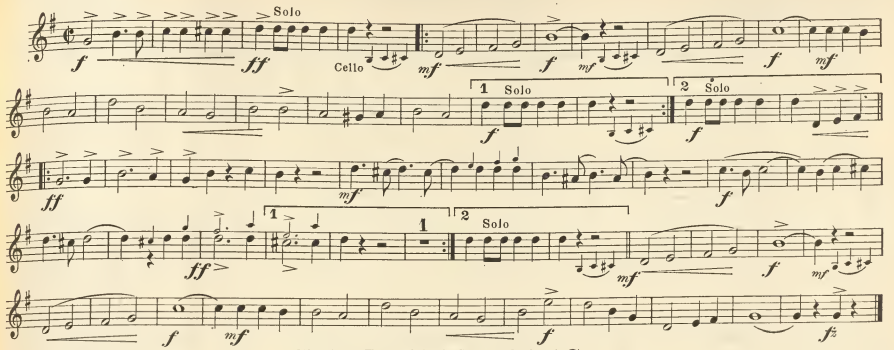





## STAND BY THE FLAG

CORNET in B♭

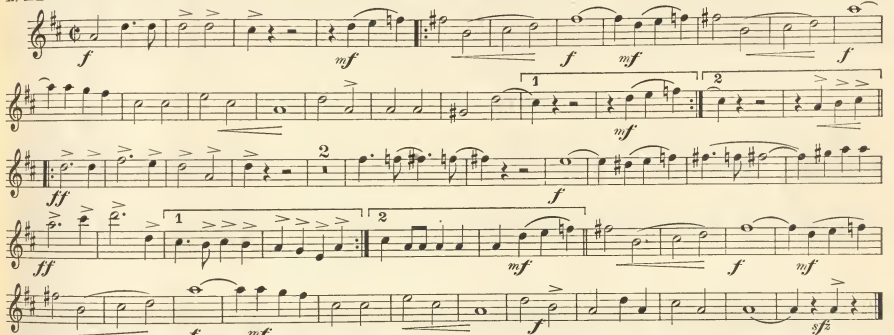
R. M. STULTS




## STAND BY THE FLAG

E♭ ALTO SAXOPHONE

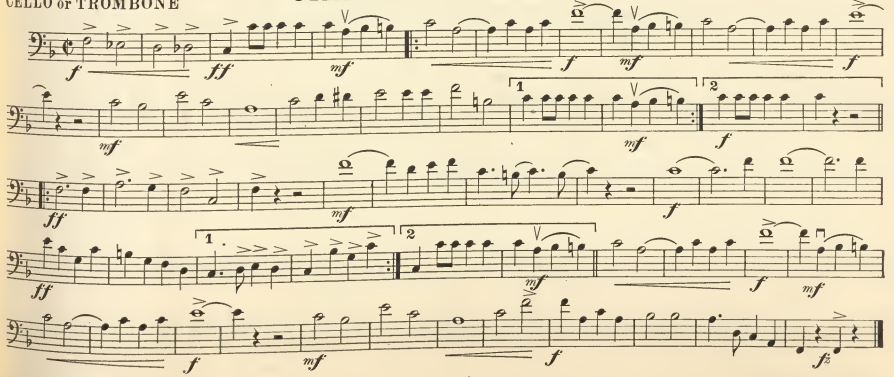
R. M. STULTS



## STAND BY THE FLAG

CELLO or TROMBONE

R. M. STULTS

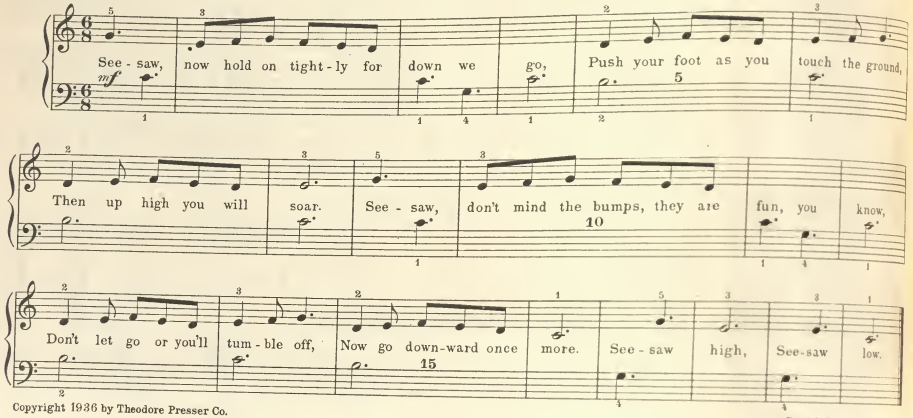


Grade 1.

## THE SEESAW

Allegretto M.M. ♩.=72

ELLA KETTERER



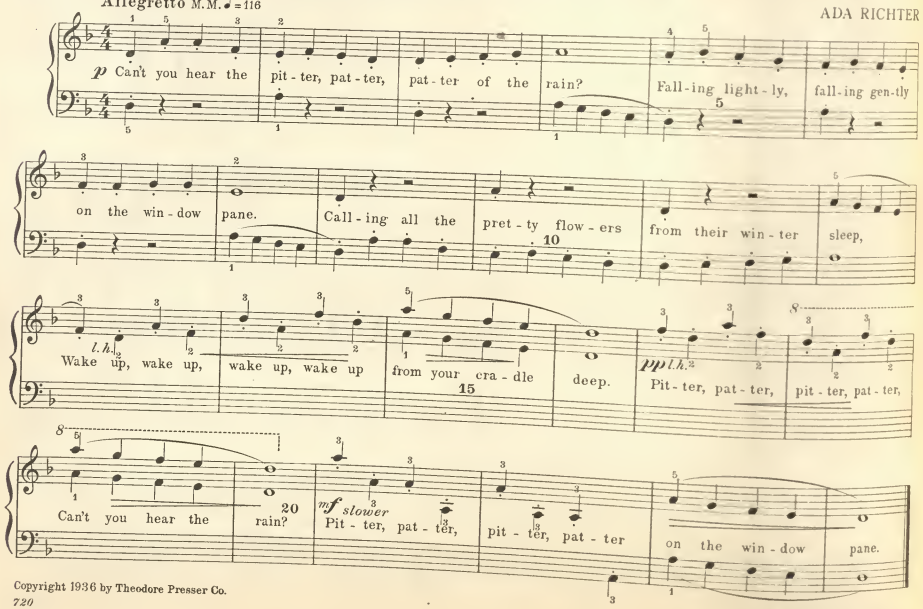



Grade 1½.

## PATTER OF THE RAIN

Allegretto M.M. ♩=116

ADA RICHTER









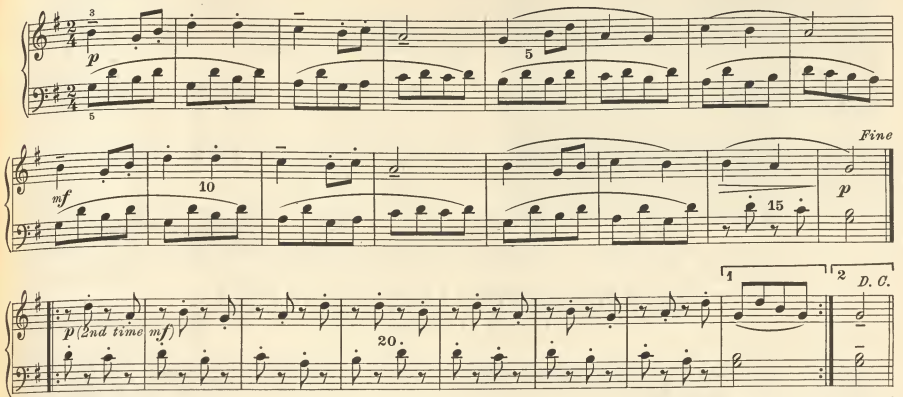



Grade 1.

## BROOKLET'S SONG

Allegretto M.M. ♩ = 108

WILLIAM BAINES



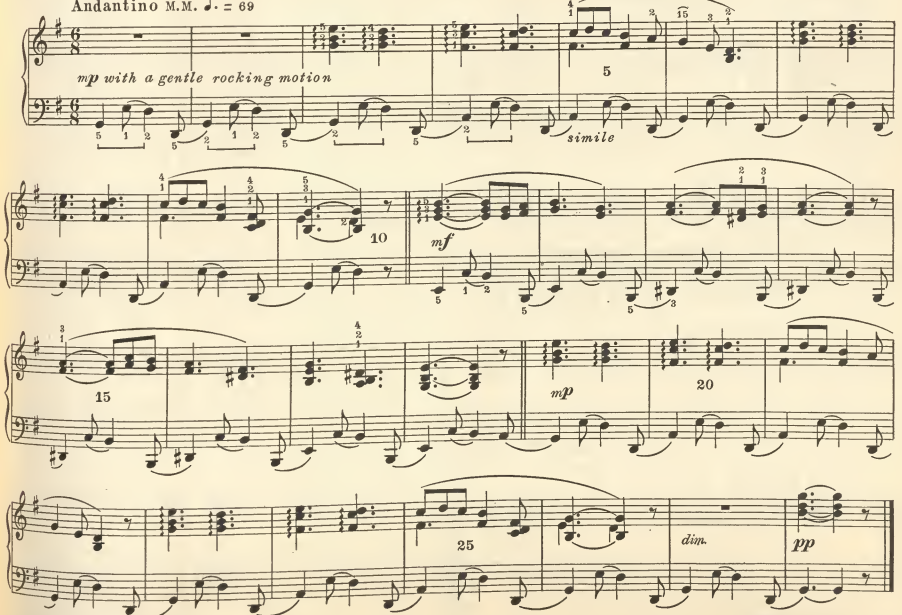



Grade 2.

## IN A SEA CRADLE

Andantino M.M. ♩. = 69

LILA PHILLIPS

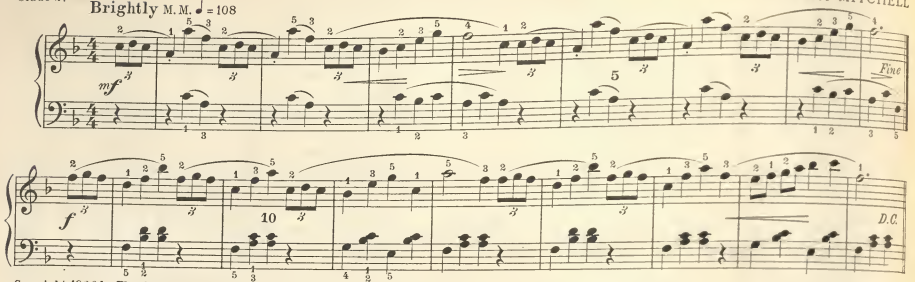


# A BIRD SONG

Grade 2.

Brightly M. M. ♩ = 108

NINA MITCHELL





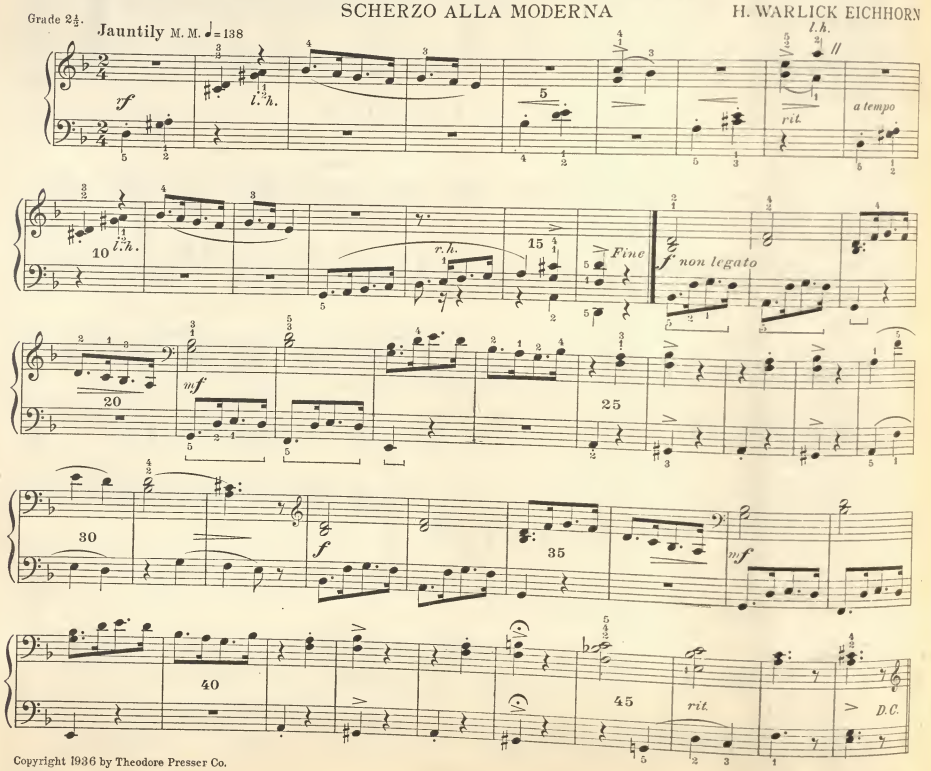

# SCARECROWS IN THE WIND

## SCHERZO ALLA MODERNA

Grade 2½.

Jauntily M. M. ♩ = 138

H. WARLICK EICHHORN












# Spirituals to Symphonies

(*Continued from Page* 692)

New York. His intense interest in folk music induced him to study Negro music. Harry T. Burleigh, then a young singer in New York, placed in Dvořák's hands many spirituals and made it possible for him to hear them sung by Negroes. Marion Bauer says, "He spent three years in America, unhappy, homesick years, but he showed our composers how to use our own heretofore neglected material, through his 'New World Symphony' and his string quartet based on Negro themes."

The controversy which has raged in late years as to whether or not Dvořák did use Negro themes for his symphony is irrelevant. The fact remains that at that time his music gave the impression of having been built upon thematic material drawn from Negro spirituals. The effect of this impression is what is important.

### *A Prophet of the Race*

THE SECOND significant event was the coming, in 1904, of Samuel Coleridge-Taylor. Here was a Negro who had just been appointed conductor of the Handel Society of London, who was a professor at the Royal College of London and recognized as one of England's foremost composers. He came to the leading music centers of the United States and was seen conducting his own works, played by America's best orchestras.

To the American Negro he was a revelation. He came three times before his death in 1912. Each time he gave of his sympathy, advice and help; and each time he left young Negroes with new hope and broader vision. The immediate results of his visits were:

1. The formation of music societies and clubs by Negroes in all the large coast cities.

2. The insistence upon the study and production of real music, the demand for trained directors, and the definite turning away from spirituals.

3. The encouragement and opportunities offered by these groups to young musicians. Perhaps every Negro singer who has achieved prominence was first introduced to the white public, as soloist for one or several of these societies. Roland Hayes and Marian Anderson are examples.

4. The establishment of music schools and conservatories among Negroes.

Among the pioneers in this work was a woman of extraordinary ability, fine training, beautiful voice and great heart and soul—Azalia Hackley.

### *And Morning Breaks*

IN THE YEAR of 1919 was organized the National Association of Negro Musicians. In an article published about this time its founder, Carl Diton, clearly set forth its purposes. One paragraph says:

*"Every school devoted to the education of Negro youth, including the subject of music in its curriculum, should have a branch, for the association will need for its future constituent membership educated musicians to carry on the work of skilled, scientific organization, which is becoming more and more complex every day. Its members must have vision, capacity for creative thought, even more so than now, and appreciation for aggressive propaganda for the future. Work towards improvement of church music, by urging the clergy to procure always the best trained organists and to do all in their power to keep them under the instruction of good teachers, to follow Azalia Hackley's doctrine to cultivate the voice no matter how beautiful it may be in its natural state; to invite artists of national prominence to their churches for recitals, thus offering the community moments of musical inspiration."*

The publication of these aims in 1919 might be said to mark the summit in the first period of musical development of the American Negro. The year finds excellent music departments operating at Fisk and Howard Universities and Hampton and Tuskegee Institutes; J. Rosamond Johnson had been sent by Oscar Hammerstein to his London Opera House as music director; Harry T. Burleigh was established in the house of Ricordi Music Company; Augustus Lawson was conducting one of the leading piano studios in New England; Florence Cole-Talbert had been awarded the diamond medal by the Chicago Musical College.

Then arose a third factor towards the breaking of fetters which still bound these children of slave parents. Out of the cataclysm in which the world was plunged following the World War there arose a black American with a golden tenor voice —Roland Hayes. He appeared upon the musical horizon like the promise of a better day. He sang to kings and commoners. People packed the largest auditoriums of the world's capitals. He sang the favorite songs in musical literature in the tongues of many nations; but more important than anything else, he redeemed the spirituals for his own people and forever saved them from the oblivion with which they were threatened. For the first time the American Negro faced his own destiny and stopped apologizing for his music. From this time on his musical development has been from within rather than a vain effort to whitewash over.

### *The Hand of Fellowship*

AND HERE must be mentioned the attitude of many white American musicians, which did so much to strengthen the Negro's assurance. I think with a feeling of deep gratitude of Louis Gruenberg. For me, he has been a source of real inspiration. Of course, his "Emperor Jones" is recent, but about 1922 he took the poem "Creation," by the Negro poet, James Weldon Johnson, and wrote a work for string quartet. He used spirituals as basic themes and built up something both lyrical and moving. There was also Henry F. Gilbert, whose *Dance in the Place Congo* found its way to the Metropolitan; and the composer-pianist, John Powell, of Virginia. Walter Spry calls Powell's *Rhapsodie Negre* a work of "great power and brilliance. It is the equal of Liszt's *Hungarian Fantaisie*, and some day it will be popular and played by most of our great pianists here and abroad." The columns of THE ETUDE have welcomed the work of Negro musicians who can write.

Whatever may be said about the hardships of American prejudices, in his musical development the Negro has been encouraged and ably assisted. Florence B. Price, William Grant Still and William Dawson are the results of all America has to offer. This is true in spite of the oft printed story of how, when Dawson graduated from a certain music school, he was forced to sit in the gallery during the commencement exercises while below him the school orchestra played *his music* and a white proxy received his diploma. He had been given the work and he had had

(*Continued on Page* 736)

# THE SINGER'S ETUDE

*Edited for November by Eminent Specialists*

*It is the ambition of* THE ETUDE *to make this department a "Singer's Etude" complete in itself.*

## Breath, the Vital Spark of Song

### By Lotti Rimmer

STRANGE, is it not, that, after centuries of study and development of the voice as a musical instrument, we still are about as much in the dark as to the physiological processes by which tone is produced and modified as were our singing masters of some centuries past. Of course much of this must be attributed to the conditions surrounding tone production, which is governed largely by involuntary muscles so that they elude the searchings of the one who must be "shown" their control.

Those, who have gone most carefully and scientifically into the subject, seem fairly well agreed that the singing voice is produced on the reed principle, with the breath passing over certain cartilaginous formations, known as the vocal cords, which are thus set into vibration. And it is because of this condition that control of the breath becomes of such vital importance to the singer.

For the present we shall pass rather lightly over the physical processes of inhaling breath. Nature is the best guide; and if one will but let her have her way, unhampered, she will take care of results. Simply inhale with the complete relaxation of a sleeping child, or with that easing up of throat and chest which makes a good, healthy yawn possible, at the same time releasing all the muscles of the torso, so that the air may flow freely to the very bottom of the lungs; and the secrets of deep breathing have been learned. All of this can and must be done very quickly, in order that the flow of rhythm of a song shall not be disturbed; and it is in this only that there is a departure from the regular routine of every day breathing.

#### *The Ebb of Breath*

NOW FOR THE PRESENT we are particularly interested in the outgoing breath, the breath that is to be turned into a stream of musical tone on which the words and sentiment of a song shall be transmitted to the hearer. With the breath inhaled as has been described, allow it to spin out through an opening of the center of the lips which will be not larger than would admit a knitting needle. Let it spin but very slowly and steadily; for it is on this slowly and evenly moving stream of air that the tone is to float. And it must be constantly kept in mind that the less breath that is used, above the amount necessary to the vibration of the vocal cords, the more beautiful will be the resultant tone. The fact of the matter is that the exercise just given is one from which even the finished artist will never cease to gain benefits.

With this exercise finished, we are ready to begin to put our principles into practice. Inhale a free, deep breath; and then, as it spins out, recite on this single breath, moderately and musically, the following lines from Wordsworth:

*The birds around me hopped and played,*
*Their thoughts I can not measure.*

This should give no trouble, so far as amount of breath is concerned: but there should have been the most careful thought as to the musical quality of the voice used in the reading. Not a singsong style, but the words delivered with regard to their sentiment, with at the same time a careful thought as to the depth and beauty of the vocal inflection used.

Now add to these, two more lines, all to be done in one breath.

*The birds around me hopped and played,*
*Their thoughts I can not measure.*
*But the least motion that they made,*
*It seems a thrill of pleasure.*

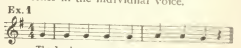
When this can be done with ease, try these six lines:

*He spake of plants that hourly change*
*Their blossoms through a boundless range,*
*With intermingling hues.*
*With budding, fading flowers*
*They stand the wonder of the bowers,*
*From morn to evening dews.*

If there is difficulty in getting to the end of these lines, there has been a waste of breath. Wait a few moments, and then try again. A slowly moving breath, with ease of enunciation, will make the feat quite possible. In fact, with practice one should be able to combine the first four lines given, with the last six, and thus to do the ten lines on one breath, and this with no undue hurrying. There is nothing which will add more to the breath control necessary to beautiful song.

And now let us try these lines on a sustained pitch. Transpose the notes given, to a key which will furnish the most comfortable tones in the individual voice.

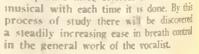
Ex. 1



The birds a-round me hopped and played.

Sing the phrase moderately fast, and then gradually slower and slower, to develop more and more of breath control. Let us now try the next.

Ex. 2



The birds around me hopped and played, Their

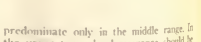


thoughts I could not meas ure

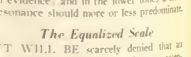
Start this at a tempo in which it can be done comfortably, and then gradually reduce the rate of movement.

We now are ready for the still longer phrase,

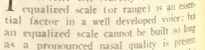
Ex. 3



He spake of plants that hour-ly change Their



blos-soms through a bound-less range, With



in ter - min - gling hues.

On the many repeated notes be careful that the tone flows freely and connectedly along, so that the words become linked into a smooth stream of tone with their thought carefully expressed. Do not allow the study to degenerate into a mere mechanical repetition. Its real value will be realized only by a continual effort to make each phrase more colorful and more truly musical with each time it is done. By this process of study there will be discerned a steadily increasing ease in breath control in the general work of the vocalist.

## Nasal Resonance, Again

### By Luzern Orrin Huey

"THE VOICE is an affair of the nose" is a statement which emanated from one of the leading artists of the French school of singing, but one which has been often misleading. And, the less one knows about the voice, the more misleading it will be. If one jumps at the conclusion that this means a preponderance of nasal quality in the tone, then he will have to guess again. A breaking down of the bridge of the nose will destroy the singing or speaking resonance of any voice.

In order to avoid a nasal quality of tone, many singers and speakers have resorted to a raised soft palate, which prevents the vibrations from entering the nasal passages. Sbriglia pronounced (zbreel'yah) to whom nasal resonance was anathema, "discouraged any attempt to force the voice through the postnasal corridors, believing that the head spaces become resonant in sympathy with a tone produced in entire freedom." Coming from such an authoritative source, this theory has been widely accepted. An important principle of tone production, to be mentioned later, is involved in this procedure.

#### *Conflicting Opinions*

A FORMER PUPIL of Sbriglia fails to uphold his master's opinions on the nasal tone. He regards it as by far the most important sound in the human voice, a sound which, "through its tenderness and sympathy reaches all hearts." But he also adds that, to realize fully its power to charm, the breath pressure which supports it must be powerfully and unremittingly sustained." What a pity that so fine a tone could not be produced with a lighter pressure! Hermann Klein, a pupil of Manuel Garcia, would use this "unremitting" pressure to produce a bright, ringing tone with a high masque focus, "thus avoiding all danger of nasal quality."

Nasal resonance is there for a definite purpose. It plays an important part in the development of the voice. A fundamental principle of tone production is, that at no time should the voice be forced, either to avoid or to create nasal quality. The idea of forcing the voice through the postnasal corridors to avoid resonance, when trying to develop resonance, is of course erroneous. To develop head resonance, without allowing the vibrations to pass through the nasal corridors, is a physical impossibility. To develop properly a head resonance, behind which is the higher stage of physical impossibility. To call a voice fully developed, while in the higher stage of nasal resonance, is another error.

The voice displays a pronounced and objectionable nasal quality only when the tonal vibrations are mainly confined to the nasal corridors. Both chest and head resonance are subject to the same law. Confined too much to the chest, the tonal vibrations are heavy and nonvitalized. Confined too much to the head, they are shrill and unmusical. Nasal resonance should predominate only in the middle range. In the upper tones, head resonance should be in evidence, and in the lower tones a chest resonance should more or less predominate.

#### *The Equalized Scale*

IT WILL BE scarcely denied that an equalized scale (or range) is an essential factor in a well developed voice; but an equalized scale cannot be built so long as a pronounced nasal quality is present in the voice, even though "its sympathy and tenderness reach all hearts." At the proper time, however, in one's course of vocal work, or when the voice prompts, not only must nasal quality be in evidence, but the tonal vibrations also must be confined mainly to the nasal corridors, for alternate periods which can be determined only by the action of the vocal automatism. This requires longer with some voices than with others; but those who would eliminate this process will go on with voices only partially developed.





Next in order comes head resonance, requiring as long or even longer, in its development. To force the voice, or to try, in any way other than through intelligent practice, to hasten the action of vocal automatism, will mean sure failure. Head resonance is developed through the same process outlined for nasal resonance, or by alternately confining the unforced tonal vibrations to the head, as governed by the action of the vocal automatism.

The secret of an equalized scale, therefore, lies in gradually developing a vibrating area which, in so far as possible, is not confined to any particular area of reënforcement. When forming head tones, the vibrating area will, to some extent, extend to the chest. When forming chest or medium tones, the vibrating area will include a degree of head resonance.

As a test, when the voice is approaching the finished stage a closing of the nostrils will not change the character of the tone; nor will it greatly change the quality of the nasal resonance when fully developed.

Correct nasal resonance is beneficial to the voice at any stage.

## Throaty Singing

*By* D. A. Clippinger

THIS MIGHT be defined as any contraction in the vocal mechanism, which interferes with a free, flowing, sympathetic tone.

This term "throaty" evidently grew out of that peculiar quality which directs the attention of the listener to the singer's throat. When the throat is entirely free from interference, both singer and listener are unconscious of the throat.

This unpleasant quality we call "throaty" may be caused by gripping the vocal cords. It may be better understood by the term "Using too thick a string." This is usually responsible for throaty singing in the upper voice. It exists in different degrees. Sometimes the resistance is so great that the student cannot exert enough breath pressure to make the vocal cords vibrate, and then he finds himself against a dead wall, so to speak, and can go no higher. This is very common among untrained baritones.

But this is by no means the only kind of throaty singing we hear. There is another kind in which the vocal cords are not the chief culprits. If we remember that the cavities of the pharynx and mouth are immediately above the Thyroid Cartilage, which contains the vocal cords, and that these cavities are largely responsible for the quality of the tone, it may be clearly seen that rigidity of the pharynx and tongue would affect the tone quality even if the vocal cords were acting normally.

Among young students, and some not so young, this is a very common thing. In many instances it occurs in the act of taking breath. Many young students have unconsciously formed the habit of gulping the breath; and, in the process they expand the pharynx, usually referred to as the throat, and the chin muscle becomes rigid. To undertake to sing in this condition invariably produces the quality called throaty.

The remedy is freedom. Some teachers frown when they hear the word relaxation. Nevertheless the whole mechanism must be so free that it will respond automatically and give the singer the quality he has in mind. This response must be by indirect control, not by direct control. The student will do well to remember this.

Freedom of the throat begins with relaxation of the lower jaw. Learn to let the lower jaw drop apparently of its own weight. This freedom of the lower jaw does much to establish freedom throughout the entire throat. No greater mistake could be made than that of trying to hold the throat open. That part of the throat which expands when we yawn should be left strictly alone. The slogan, "Open your throat and hold it open," which was continually heard throughout the last generation, never helped anyone, but it spoiled more voices than could be numbered.

The basis of good tone production lies in the following statements:

1. *Right idea of tone.*
2. *Right conditions of the vocal instrument.*

## Making the Class Grow

# THE ORGANIST'S ETUDE

*It is the ambition of* THE ETUDE *to make this department an "Organist's Etude" complete in itself.*

## Some Christmas Carols with Romance and Beauty

### By Edna Rait Hutton

NATURALLY, the real musical interests of Christians at the Christmas season are centered in the sacred hymn carols, the sacred carols of folk origin coming to us from nearly every country of the world, and the many solos, duets, and choral works of artistic merit which have developed out of a love for the Christmas story, its message, and its challenge. We never cease to feel stirred at the hearing of the great "Messiah" by Handel and some of the more choice cantatas, such as "Bethlehem" by Maunder, "The Coming of the King" by Dudley Buck, "The Christmas Oratorio" by Bach, and "The Story of Christmas" by Matthews. However, by a study of the legendary carol of religious import and intent one is deeply impressed by their spirit of reverence and devotion.

It is easy to see how these legends might grow. These carols were handed down from mouth to mouth in days when superstition played a large part in life, when there were almost no education, no printing presses, and when people were taught through mystery and miracle play, and through the songs of the wandering minstrels.

Then the legends were often affected by geographical conditions, racial peculiarities, and customs. In hilly or mountainous regions, we have more carols of shepherds, mangers, and pine trees. In lands bordering upon the seas, the carols may refer to ships. Where flowers blossom in profusion, the emphasis may be upon them. In all of these carols the Christ Child is held up for worship with such a reverence that the heart is warmed as they are heard or sung.

The carols that will be mentioned herein have been selected not only because of their charm and simplicity but also because they have musical settings that are generally available.

Birds always have played an important part in the Christmas legends. Two of our best bird carols came from Spain. An old Basque *Carol of the Birds* suggests that the little songsters came back to Bethlehem to rejoice at the birth of Christ; and each bird sings its own song in its own way to the little Christ Child. Two of the verses read:

*Tell us, ye birds, why come ye here,*
*Into this stable, poor and drear?*
*Hast'ning we seek the new-born King,*
*And all our sweetest music bring.*

*Hark! how the greenfinch bears his part,*
*Philomel, too, with tender heart,*
*Chants from her leafy dark retreat,*
*"Re, mi, fa, sol" in accents sweet.*

The Catalonian carol, called *The Song of the Birds*, tells us that the birds sang all the night of the birth of Christ, and they sang from near and far, "He shineth like a star." A beautiful Czechoslovakian carol, called *The Birds*, taken down from the lips of a Czech peasant girl living in the hills between Bohemia and Moravia, relates that a cuckoo, a pigeon, and a dove all found their way to the Christ Child's manger and boyhood home. In the last verse this Czechoslovakian legend reads:

*A dove settled down upon Nazareth,*
*Tsucroo,*
*And tenderly chanted with all his breath*
*Tsucroo:*

*"O you," he cooed, "so good and true,*
*My beauty do I give to you—*
*Tsucroo, Tsucroo, Tsucroo."*

Perhaps one of the most interesting legends is that of the stork. The verses in this *Ballad of the Stork* were found in Yorkshire on the flyleaf of a 16th century prayerbook. This ballad has at least two good musical settings, one by Joseph W. Clokey and another by William Y. Webbe. In this ballad, the gentle stork feels moved to leave her brood and go to Bethlehem to find the Christ Child. When she finally finds him, she weeps to see him so rudely laid in the manger. From her panting breast she plucks feathers white and warm and lines the manger with them to keep him from harm. The ballad closes with the little Christ saying:

*"Now blessed be the gentle stork*
*Forevermore," quoth He,*
*"For that she save my sad estate*
*And showed such pity.*
*Full welcome shall she ever be,*
*In hamlet and in hall;*
*And blight henceforth the Blessed Bird,*
*And friend of babies all."*

We know that the birds have always played an important part in the Christmas celebrations of Norway, Sweden, Denmark, and Russia. For days the young people tie bunches of oats and corn to high poles, trees, fences and tops of houses, that the birds' Christmas table in these cold, snowy countries may be full to overflowing. The Danish legend, *The Christmas Sheaf*, closes with these words:

*And remember the birds, and the song*
*they sang,*
*When the year rolls round again;*
*The Christ Child came on earth to bless*
*The birds as well as men.*

There are two carols of great similarity, *The Miracle of the Cock* and *King Herod and the Cock*. In this latter one, the star appears in Herod's chamber and shines so brightly that the Wise Men spy it. They tell King Herod of the princely babe born that night, whom no King can ever destroy. To prove whether or not this is true, Herod challenges the roasted cock that lies in the dish to crow three times, and the ballad closes,

*The cock soon thrustened and feathered*
*well,*
*By the work of God's own hand,*
*And he did crow full fences three,*
*In the dish where he did stand.*

In a very beautiful carol, *Chanticleer*, where the cock crows all night long, we have this opening verse,

*All this night shrill chanticleer,*
*Day's proclaiming trumpeter,*
*Claps his wings and loudly cries,*
*Mortals! mortals, wake and rise!*
*See a wonder*
*Heaven is under;*
*From the earth is risen a Sun*
*Shines all night, though day is done.*

There is still another carol of *The Carnal and the Crane*, featuring a conversation between the two about the lovely character of Mary, and inquiring where to find the golden cradle and silken sheets. The carol closes,

*A manger was the cradle*
*That Christ was rocked in;*
*The provender the asses left,*
*So sweetly he slept on.*

Because of the humble birth of the baby Jesus, in a manger of Bethlehem, many quaint legends concerning the animals have come down to us. In a German carol of the 15th century, the animals are given keen perception:

*Cradled in a stall was He*
*With sleepy cows and asses,*
*But the very beasts could see*
*That He all men surpasses.*

There is a legend that the animals were able to speak between eleven and twelve o'clock, and the legend that they knelt in adoration at midnight on Christmas Eve has been painted by the English artist, Margaret Tarrant. But perhaps the most choice of all this type of legend is "The Legend of the Friendly Beasts," which dates back to the 12th Century. This has been arranged to very characteristic carol music by Clarence Dickinson, and also by Mrs. H. H. A. Beach. It is a quaint legend which reveals how the friendly beasts stood about when Jesus was born, and then expresses the pride each one took in being helpful. The donkey, shaggy and brown, carried the mother up hill and down, safely to Bethlehem Town. The cow, all white and red, gave its manger for His bed and his hay to pillow His head. The sheep, with curly horn, gave its wool for a blanket warm, and the dove from rafters high, cooed Him to sleep that He should not cry:

*And every beast, by some good spell,*
*In a stable dark, was glad to tell*
*of the gift He gave Immanuel,*
*The gift He gave Immanuel.*

There are many legends of the *flowers*. It was believed that miraculous flowers blossomed right in the snow, on the night of Christ's birth. We find this in the words of *Gesu Bambino* by Yon, one of our finest Christmas solos of today.

*When blossoms flowered 'mid the*
*snows*
*Upon a winter night,*
*Was born the Child, the Christmas*
*Rose,*
*The King of Love and Light.*

In the old French Carol, *Shepherds! Shake Off Your Drowsy Sleep*, we find these lovely words,

*See how the flow'rs all burst anew,*
*Thinking snow is summer dew.*

This has been painted most beautifully by Margaret Tarrant in a picture of Mary and Jesus out in the snow, the daffodils, crocuses, and other flowers springing up at the feet of Jesus. The picture is called by a most challenging title, *Love that Melts the Snows*. Our finest *Carol of the Flowers* is from the Basque country in Spain. In this carol, each flower is summoned to worship the Christ and to shed its perfume about Him. Each flower stands for a virtue, represented in the Christ—the violet for humility, the lily for purity, the pansy for majesty, and the rose (a beautiful thought) for expanding love, which draws each sinful heart. This carol is often followed by a Gascon carol which suggests

*Tend'rest words fail all thy beauty to*
*shew.*
*We must adore Thee, if Thee we*
*would know.*

Of the legends connected with the *trees*, none is more widely known than the *Cherry Tree Carol*, the story of which is found in the Coventry Mystery Plays of the 15th century. Mary and Joseph are walking in a garden. Mary spies some cherries on a tree and asks Joseph to pluck some to give to her child. Joseph refuses; and, upon this, the uppermost sprig bows down to Mary's knee. From France comes the legend that Joseph tries later to get some cherries for himself and is greatly surprised when the branch springs out of his reach. He realizes his mistake, falls upon his knees, and asks forgiveness. The carol is in two parts, the second much the better, and holds closely to the religious, with no mention of the cherry tree. The words in poetry form are very quaint and reverent. In the Catalonian carol, *Song of the Birds*, mention is made that "the trees put on green leaves" at the birth of Christ.

In some very early legends, the three wise men sometimes come on three ships instead of camels, but most of the ship legends are about Mary and Christ. The *Song of The Ship*, with words dating 1340, is unusually beautiful. The galley is laden with "a heavenly cargo," she sails in silence over starlit waters, and angels sing the tidings to shepherds as they sleep. The name of the ship is Mary, who bears the gentle Christ Child, whose love shall set us free. The most familiar carol in this group is *I Saw Three Ships*. Three ships sail into Bethlehem on Christmas day, bearing Mary and Jesus—

*And all the bells on earth shall ring,*
*And all the Angels in Heaven shall*
*sing,*
*And all the souls on earth shall sing,*
*On Christmas Day in the morning.*

Because of the scarcity of carols regarding the flight into Egypt, the one, *The Legend of the Miraculous Heart*, is all the more choice. There is a slight variance in the several versions. Mary and Joseph have stopped a moment on their hurried flight to Egypt to escape Herod's edict, and inquire of a farmer the best road to take. It is just at the planting season, and because of the farmer's kindness to them, the legend tells us that the little Jesus transforms the newly planted field into a full fledged crop, ready to harvest. The farmer falls on his knees, even upon his face, realizing that the Redeemer of Mankind has come at last. Just as Mary and Joseph have departed, Herod's soldiers appear, inquiring of the farmer regarding them. The farmer confesses that he has seen them, but that they were there in the planting season and since it is now harvest time, as they can see by his golden field, he is sure the family is a great distance away.

*"Turn back," then says the Captain,*
*"Your labour and mine's in vain;*
*It's full three quarters of a year*
*Since he his seed has sown."*

This *Miraculous Field of Wheat* has been painted most beautifully by Joachim Patinir, who died in 1524. The small figures in the picture were painted by Quentin Massys. This picture was exhibited at the Century of Progress in 1933 and is part of the permanent collection of the Minneapolis Institute of Art. The picture shows the field in planting, in full harvest, the soldiers of Herod with their swords, mothers running with their children; and, in the foreground, we see the Holy Family in safety, calmly pursuing their way to the country which will offer them protection.

Only legends, yes, but they bring to us the simple faith of an untutored people; and doubtless these reverent legends, with their characteristic folk melodies, kept the torch burning in many a soul in those early days. May the Christmas season be much richer because we may add these legendary carols to our great inheritance in the sacred carols and art music of the Christmas season.

(*Note: Most of these legends with music may be found in The Oxford Book of Carols, Noels by Marx and Anne Oberndorfer and Fifty Christmas Carols of All Nations by Marzo.** *A few are in octavo and sheet music form.*)



*A Prayer in Song*

## Thy Guidance, Lord

Medium Voice in F—Range d to F

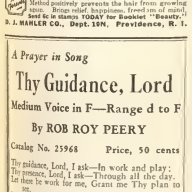
By ROB ROY PEERY

Catalog No. 25968 Price, 50 cents

Thy guidance, Lord, I ask—In work and play;
Thy presence, Lord, I ask—Through all the day.
Let there be work for me, Grant me Thy plan to see.
Let me Thy toil wer be, Show me the way!

Thy guidance, Lord, I ask—In work begun;
Thy pow'r, Oh Lord, I ask, 'Till tasks be done.
If Thou my work approve, Grant in Thy bounteous love
A resting place above—When heav'n is won.

Here is a portion of the music:





## Postludes, Loud or Soft?

### By Carleton F. Petit, Mus. Bac.

HERE IS A SUBJECT that is the cause of much spilled ink, sharp talk, and hard feeling. The common practice in American churches has been to finish the service with a stirring and brilliant organ piece, not generally of less than full organ volume. Everybody was satisfied, no complaints were made, except when some inexperienced substitute failed to observe the tradition; when it was assumed that the offender was not skillful enough to "play very hard."

Now, with great scorn and contempt for this practice, a school of modern organists is dictating the really proper liturgical ending for a church service. The reasons are surely quite logical and convincing. We never before realized how great a sin we were committing by "blowing off the roof" at the end of a dignified and prayerful service. Of course, for the organists of non-Episcopal churches, there is not considered to be much hope of reform, as they are descendants of the music and ritual hating puritans. Proper liturgical usage is therefore far from their thought or interest, according to these dictators.

Attention has been especially directed, however, to the lost sheep among the Episcopal organists who were still irreverently closing their services with a triumphal "Now Home and Dinner" march.

### *Between the Devil and the Sea*

IT HAS BEEN pointed out that at the close of a Communion, Litany, or Penitential service especially, a brilliant postlude would be decidedly unsuitable, though on triumphant occasions the reverse would be the case. All these theories are presumably being tried out by conscientious organists, who desire to give their congregations the best possible service from a musical standpoint.

But, oddly enough, the congregations, long accustomed to the evil practices of our predecessors, put in their demand for loud postludes. All the convincing arguments that carried such weight with us, mean nothing to them, and, hopeless heretics, they demand noise and moreover hold the pursestrings. What to do?

Observing the irresponsible direction of a perfectly logical theory, we proceeded to consider the cause. It then appeared that, whereas the soft meditative (preferably modal) postlude might be quite fitting for a church where each member of the congregation knelt after the service for a short individual prayer, then left the church without audible communication with others, the actual fact was that in our church these prayers consumed no more time than that required to change registration after the recessional. When the meditative postlude got under way, it was quite drowned by the enthusiastic greetings and conversation of the members of the congregation, as they moved doorward or remained for group meetings. Obviously the soft postlude had no purpose here.

We know of one Episcopal church where the organist was actually required not to play a postlude because it interfered with the conversations and meetings taking place near the organ. That is an exceptional case, but certainly indicates the lack of importance attached by some people to the musical conclusion of the service.

### *The Peaceful Compromise*

SOLUTION: Let the organist observe the customs of the congregation. If it leaves the church quietly, according to the best Catholic usage, then a soft postlude is most appropriate. However, if the church, even though it professes to adhere to the protestant concept of Divine worship, which is a cheerful and happy rather than a penitential mood, then let the postlude reflect the spirit manifested by the people and resulting from the theology of that sect. There is nothing irreverent with a large number of brilliant organ selections, such as symphony movements and hymn fantasies. Naturally the transcribed operatic or band selection, or music of this character, is not in keeping with the spirit of most services.

The triumphal burst of the organ postlude, accompanied by the sounds of many voices happily conversing, is as uplifting to many as the smell of incense and the sight of candles is to others. This country came to be because of difference in taste in the matter of worship as well as of creed; and as long as religious freedom exists here, we shall have a variety of forms of worship, none suitable to all, but some one suitable to each sincere church attendant.

# ORGAN AND CHOIR QUESTIONS

## Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

*No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

*Q. I would like to build a small pipe organ. What books would you advise me to consult? I have noticed on a Pianola Piano pipe organ that the Vox Humana pipes were enclosed in a box about one foot square. Were these regular pipes or reed pipes? Where can I obtain pipes and what would be the approximate cost? On the organ I am using the Swell to Pedal coupler is used but the Great to Pedal couplers do not work. Can I fix them? If so, how? I have two pipe organs in Ann Arbor with five manuals and two pedalboards, one of them a solo instrument. Can you tell me more about it?—C. G.*

A. We suggest your consulting the following books: "The Contemporary American Organ," by Barnes; "The Electric Organ," by Whitworth; "Unenna and Theater Organs," by Whitworth; "How to Build a Chamber Organ," by Milne; "Organ Building for Amateurs," by Wicks.

The box you mention is not large enough to enclose a set of Vox Humana pipes. Perhaps some phonograph arrangement was enclosed in the box. Pipes may be obtained from organ builders or from pipe makers, such as Deniison Organ Pipe Co., Reading, Massachusetts; Jenkins Music Co., Joplin, Mo.; 2339 South Austin Street, Milwaukee, Wisconsin; and The A. Gottfried Co., Erie, Pennsylvania.

The prices of pipes depend on stops selected. In the November, 1934 ETUDE page 678, you will find prices for various stops, which were furnished by a reliable firm.

We cannot tell the cause of your couplers not working, and we suggest that you consult an organ mechanic in reference to the matter. We are not familiar with the instrument in Ann Arbor, to which you refer.

*Q. Can you tell me something of the life of Ferdinand Saffe? I have become very much interested in him because of two organ preludes on German chorals which appear in the "Rinck Rogers Organ School." Would you tell me also of his compositions, particularly concerning especially the choral preludes.—G. L. M.*

A. We have not succeeded in finding any additional information in reference to Ferdinand Saffe or his compositions.

*Q. We have enough young people who, I am sure, would come out if I were not for our organist, who is eighty-seven years of age and very serious. A few choirmasters have asked me to start a Junior Choir, but our children shall I have? Will you suggest suitable numbers for Great Hour to keep them interested in their music? Can I become conductor of the Senior Choir also? How can I get more young folks to come to the choir? How can I keep them interested? How can I get boys interested in the choir? What are the two or three best suited for a four part choir? Can you name some numbers with the boys sing as duets for Tenor and Soprano?—E. L. G.*

A. Children probably eight years up might be included in your Junior Choir. They should be able to read the words of hymns and so forth. Books that might be used include "The Children's Anthem Book," by Barnes; "Unison Anthem Book," by Barnes; "20 Unison Anthems for Junior Choirs," by Barnes; "The Junior Choir Anthem Book," by Mueller.

The children's interest in the work might be quickened by having friendly contests in their musical reading exercises and so forth. You might read Voice Culture for Children," by Bates, as a basis for their voice training.

An occasional "party" financed by the church would provide additional interest. Under the circumstances you mention, we cannot answer your question as to becoming conductor of the Senior Choir, that being a matter for decision by the church authorities. You can, perhaps, get more young people to come to rehearsals by using new and interesting music, also by having occasional "parties." Keep them interested in the work by using numbers that provide opportunity for them to learn something new. You might also use Vocal Exercises such as "Toning Up Exercises for Vocal Ensembles," by Mueller. The interest of boys might be secured in the manner we have already suggested. An occasional "hike" might increase their enthusiasm. There are many duet or part numbers available for use. You can obtain lists by addressing publishers. Duets for Soprano and Tenor voices," by William Shakespeare; and "25 Selected Sorrel Duets (Soprano and Tenor)," by Lorenz. All books mentioned may be secured through the publishers of THE ETUDE.

*Q. I contemplate building a small pipe organ, containing not more than three ranks of pipes. To obtain the most from them, I wish to build up a unified type, but am unable to get information on electrical hookups, relay connection and data on electro-magnets. Can you suggest where I may find the information I desire?—M. W. S.*

A. We suggest your examination of "The Contemporary American Organist," by Barnes, for the information you seek.

*Q. With the choir behind the minister and the organ in a chamber at the right, will it be satisfactory to place the console of the organ in the center front, or would it be better in a position at the side opposite the organ chamber? In playing Prelude and Fugue in F major, "Wilder-Schweitzer Edition, Volume 2," should the left hand notes be played legato or phrased as indicated on enclosed sheets—Examples 1-1? C. E. G.*

A. The general conditions in your drawing would indicate a preference for the organ console to be located at the side opposite to organ chamber. We prefer legato playing for the left hand passage you name.

*Q. I have been asked to conduct a Young Men's Choir. How can I help them to become familiar with the reading of solfa and the ability to sing parts without giving them private instruction? There are four young boys with soprano voices in the choir. Which part in Male Quartet or Anthems should these boys sing? Would you deem it advisable for the choir to have organ, and as treasurer, librarian, and so forth? Use one or two sets of Bourdon pedal pipes on the organ in our church have an annoying "wobble" when they are sounded. What causes this, and how may it be remedied? Can you name a book on choir conducting which is up-to-date and not too expensive? There is an organist in town who practically never plays the organ without the tremulant in action. Is this considered in good taste? Should the tremulant be used after both the Great and Swell on a two manual organ of the "straight" type? What works of Bach would you advise for young pupils in Grade I, II, III and IV?—E. F. E.*

A. For teaching the members of your choir sight-singing, we suggest one of the following books: "Methods for Class Instruction in Unaccompanied Sight-Singing," by Root (3 Volumes); "Sight-Singing," by Dunnett.

For Vocal exercises we suggest Tuning up Exercises for Vocal Ensembles" (men's voices), by Mueller. No part in arrangements for male quartet is adapted for boy soprano use. The boys should be used to sing in unison numbers with the men. It might add interest to have the choir organized with proper officers. The position you refer to may be "out of voice"—perhaps do not get enough wind supply. Have this examined by a practical organ man. An inexpensive book on Choir Conducting is "Choir and Chorus Conducting," by Wodell at $1.80. It certainly is not in good taste to use the tremulant stop so freely. The tremulant stop should not affect both Swell and Great organs in a "straight" organ. There is no objection, however, to having a separate tremulant for the Great organ, as it may be found useful at times with some stops. We suggest for following for Bach studies "Eight Little Preludes and Fugues" and Books 2 and 3 of "Bach's Organ Works," Higgs and Bridge Edition.

*Q. Enclosed is a list of stops used in our $25,000 three manual organ. Our male choir is inclined to sing flat when the organ is used, which is not true when the piano is used. This same difficulty occurs when fifty boys are singing a Gregorian chant. The wail seems to be with the combination of stops used. Will you suggest a combination which will sustain the voices and not overshadow them? Can you suggest any book that might be consulted with profit along this line?—A. W.*

A. Perhaps the combinations of stops used do not include enough of the "bright" type. It is difficult, without hearing the organ to indicate just what stops might be used. You might try Choir Gedeon Principal, Dulciana and Flute d'Amour, with Swell Open Diapason coupled to Choir at 4 and 2 pitch; or, the same combination with Choir to Choir 4 and omitting Swell to Choir 4. Also try the combination as bright as you can from the stops available in your instrument, which lacks some of the fundamentals in character, your specification indicating that there are no 4 stops on the Great, no 2 stops in the Choir and no Mixtures. The specification seems very small and unsatisfactory for an instrument so costly. A chapter on Accompaniment is included in "Grammar of Plainsong" by a Benedictine of Stanbrook.

*Q. A good many years ago I studied organ with a private teacher-organist who made it possible to play without importing any great amount of knowledge of the technique of organ. Now, in trying to brush up my organ playing I am forced with the problem of substituting stop combinations I have never seen before, for the ones I learned to play when I was studying. Is there any material that I can secure to straighten out in my own mind what are correct combinations to use and why? Am enclosing list of stops included in the organ on one of our churches.—L. C.*

A. We suggest the following books for your use: "The Organ," by Steiner Keiff; "Organ Playing," by Whitworth; "The Organ," by Orth; "Organ Accompaniment and Registration (Preliminary)," by Boyd; "Organ Registration," by Truette; and "Organ Playing: Its Technique and Expression," by Hull.

The organ you specify is disjointed and unified and the effects naturally are limited, especially so since no Open Diapason tone is included. For congregational singing you might try Full Great Organ and Full Pedal Organ. For some soft effects Salicional 8′ and Tremolo—or Flute 8′—or both stops. For a little brightness add Flute d'Amour 4′. For solo effects you might try Oboe 8′ (synthetically produced in this organ) with accompaniment on Dulciana and Pedal to balance.



# Bands and Orchestras

*(Continued from Page 695)*

to the milder toned string group. Avoid placing heavy toned brass instruments or woodwind, especially reeds, where the tonal stridency might overpower what little approach to tonal beauty may have been accomplished by the string players. All blatant brass, whistling woodwind, howling saxophone, booming drums, or clashing cymbals, must be cautiously repressed. True enough, these noise makers may be the very joy of the young members; but, if not carefully selected as to tone-power, the result may become hopelessly vulgar. To solve the problem of managing such applicants, who choose to select the piercing trumpet, puffy trombone, bleating oboe, or the gruff bassoon, pacify such ambitious members by giving them separate opportunity for preliminary preparation as single instruments; then grouping them in pairs or other small combinations finally to be apportioned and balanced so as to lead to chord blending and part-playing. As such players gain command of tone-attack, flow and release, good pitch and tone modification, these color and power instruments may be gradually added to the more pretentious orchestra. Careful selection may be advised, for with the addition of these heavier toned instruments, the milder toned strings will easily become overshadowed, so that purity of expression, even in its simplest sense, will become a hopeless endeavor.

It is true that many class instruction books and courses in elementary orchestra training deal immediately with the complete tone group. Here, perhaps, the quality which is characteristic of each separate instrument is likely to be ignored, in the attempt to keep the group equally occupied. Such material, which is intended to cover the basis of orchestral routine, loses its clarity, for want of simplicity and directness of purpose. If instrumental instruction is to be of value, the instructor must appreciate from the start that each instrument definitely has its idiom; and, though this distinctive feature of each instrument may differ as to power, intensity, quality of timbre, color, and degree of pitch elevation, the collective efforts of the players of various instruments must yield a qualitative result which justifies the term music, and not noise.

### *On Selecting of Music*

NEED IT BE SAID that an educator should mold the taste of those whom he is instructing? Perhaps this remark should be directed to unscrupulous music publishers, who, if judged by their vulgar output, do not recognize the element of taste, but continue to flood the supervisor's desk with much that is trash. Unfortunately, much of this trash has crept into use. Perhaps it was chosen ill-advisedly. Or it was used because the material had been purchased during a former regime. After a thorough survey of class instruction material among the school music publications, there was found an appalling tendency towards bad taste in stressing certain coarse rhythmic patterns, banal titles, and inappropriate psychological substance. Such criticism should be specifically pointed out, and this weakness of certain publications be thoroughly condemned. It will rest with the comprehension and ideals of the individual whether he approves or disapproves of questionable material which often confronts him in his approach to class instruction.

As a composer and as a teacher, it has been the writer's aim to supply collective material for class instruction, and in the very earliest technical demands there has been the purpose to produce the desire for uniformity of expression. As there seems to be a human dislike to playing the proverbial "second," this harmonic adjunct has become glorified with a better name or classification. Divided violin groups, woodwind or brass are readily classified as A, B, and C divisions, with melodic, rhythmic, and technical interest equally distributed, offering practicable interchange of parts for the sake of strengthening performance and affording equality in the ensemble. This strengthening, through interchangeable C violin parts which equal the actual Viola part, is to be advised. However, such lazy short cuts to clef reading, or tricky tuning of violin a fifth lower, or thinking third position fingering of the violin as transferred to the viola on another string, and such other optional means as are to be found in certain editions, are not to be endorsed. Actual clef reading will lead to fluency, and of course it is expected that the instructor be fluent in the reading of various clefs, transpositions and other details that are essential to score reading.

In preparing the instrumental class the rehearsal period may become a hectic time. Discipline of the rehearsal type may spoil all the fun; and yet, if progress is to be made, keen attention must be demanded. To begin, there must be good tuning—using the A-440 pitchpipe, tuning fork, or the well tuned piano A as a guide. The little string players may not be strong enough to do their own tuning; for when there will fall upon the instructor the labor of quickly turning the obstinate or slipping pegs to correct pitch. There should be drill in tuning, testing from member to member, noting deviations, and asking for pitch observation. Of course dullards and tone deaf members will try the patience of the earnest instructor. Remember this attention to tuning must be continuously stressed; for the ear is to be ever alert to the problems of spacing, intonation and interval blending, resulting from use of well tuned instruments.

The next feature, Good Tone, will naturally seem to be a by-product, as will its related value Good Time, and these three virtues, Good Tune, Good Tone, and Good Time, will lead to the essence of musical interpretation, which should mean Good Fun.

In striving for the development of taste with class instrumental groups, simplicity of rhythmic patterns with due attention to shading, dynamics, and nuance will be of interest. These patterns should be equally distributed among the various instruments represented, as melodic in structure as the specific idiom of the instruments will permit. Such well distributed melodic weaving of parts gives all an equal chance of expression; so that class work then becomes a democratic idea—"*One for all—all for one*"—and team work of this nature may actually be considered as a tiny link in the chain of human relationship.

Let it be repeated that: *Attention to Tone* will include the details of tone-attack, flow, value and release; *Attention to Tone* will include the physical management of stroke-pressure, touch, embouchure or percussion; as well as the allied features of pitch and quality with the required intensity and shading. Let the instructor persuade his class to follow these details constantly, with an eagerness that does not restrain the joy of tone creating. Let there always be enthusiasm, even though there be an occasional lapse from pure expression. Taste is the aim of the instructor. His guiding words, his demonstration on an instrument, his personal attitude, all will awaken the fire of the enthusiastic class. Roughness, vulgarity, and

*(Continued on Page 740)*

# THE VIOLINIST'S ETUDE

*Edited by*

ROBERT BRAINE

*It is the ambition of* THE ETUDE *to make this department a "Violinist's Etude" complete in itself.*

## Double Octave Arpeggios on the Violoncello

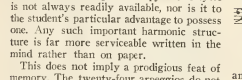
By Joseph Suter

THE COMPLETE CYCLE of arpeggios on the violoncello provides a valuable étude, both as a condensed exercise for the various left hand positions and as a vehicle for the study of bowings such as require successive notes of equal rhythmic value. A printed copy of this cycle is not always readily available, nor is it to the student's particular advantage to possess one. Any such important harmonic structure is far more serviceable written in the mind rather than on paper.

This does not imply a prodigious feat of memory. The twenty-four arpeggios do not necessarily require as many different finger patterns. For, in much the same sense that a master key fits many locks, so may a master finger pattern encompass several arpeggios.

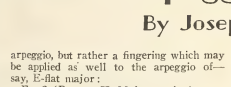
Let us glance for a moment at the arpeggio of D major, fingered in this manner:

Ex. 1 (Pattern X, Major version).




Remember, we are not attempting to find the *easiest* fingering for the D major arpeggio, but rather a fingering which may be applied as well to the arpeggio of—say, E-flat major:

Ex. 2 (Pattern X, Major version).




The fingers employed in the two examples are identical, as is the allotment of notes to each string; the "shifts" accomplish similar intervals in corresponding locations; likewise the "wide" (expanded) positions and the "close" (normal) positions occur in a parallel order. In short, we have transposed the D major arpeggio to that of E-flat by the simple expedient of employing the D major fingering consistently a semitone higher.

What would result if we employed this D major fingering a semitone lower than D major? Quite logically, the D-flat major arpeggio; also identified enharmonically as that belonging to the key of C-sharp major.

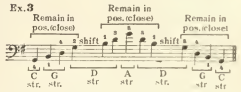
Again let us take our D major pattern and try it a whole step higher. This alteration causes us to commence by placing the first finger on E natural instead of on D. With such a beginning the completed pattern will naturally result in the E major arpeggio.

Likewise, with the first finger beginning on the note F, the same process will produce the F major arpeggio; and with the first finger on F-sharp, the F-sharp major arpeggio.

Summing up, we now have a master pattern which fits the major arpeggios of D-flat, D, E-flat, E, F, and F-sharp. We will refer to this as pattern X.

The next arpeggio in chromatic order, that of G major, introduces a second master pattern (pattern Y) which is applicable to all of the remaining major arpeggios:

Ex. 3 (Pattern Y, Major version).

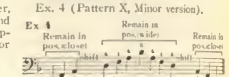



To accomplish an A-flat arpeggio, employ this identical fingering a semitone higher, commencing with the fourth finger on A-flat instead of on G. In the same manner, the arpeggios of A, B-flat, and B, are played by beginning each with the fourth finger on the notes A, B-flat, and B, respectively.

This completes the major arpeggios with the exception of that belonging to C major, which, being encompassed entirely in the first position, needs no explanation. Likewise, C minor is a first position arpeggio.

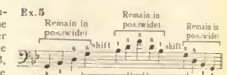
For the minor versions of patterns X and Y but slight alteration is required. The minor version of pattern X, as represented in Ex. 1, corresponds exactly with its major namesake, excepting that the order of the "wide" and "close" positions is reversed.

Ex. 4 (Pattern X, Minor version).




Compare with Ex. 1. Naturally, the minor version of pattern Y requires, relatively, the same alteration:

Ex. 5 (Pattern Y, Minor version).




Compare with Ex. 3.

## The Violinistic Vibrato

By Henry Wolk

THE VIBRATO IS A rocking of the hand on the fingertip, producing a pulsation that gives resonance and vitality to the tone. This rocking actually makes the note alternately sharp and flat, and this "flow and ebb" imparts to the tone what might be termed a "life pulse." When performed slowly, the fluctuation in pitch is very noticeable and produces a disagreeable effect on the listener, but when it is done quite rapidly, the variation from pitch becomes unnoticeable and a "living" tone is produced.

The vibrato came into use during the middle of the nineteenth century and at first was considered a "cheap" effect. Joachim advised that it be used sparingly and only on long sustained notes, and Wieniawski, in his compositions, indicated the exact places where he wished the vibrato used. But later violinists, noticeably Kreisler and Elman, realized that the vibrato could be used to bring life to the tone and to create in reality an individual tone quality. To-day the vibrato plays an indispensable part in violin performance.

### *Methods of Production*

THERE ARE VARIOUS ways of producing the vibrato. The "Finger Vibrato" gets its name from its motive source. To produce this type of vibrato the violinist stops the note with one finger and the others wave back and forth rapidly. This waving of the other fingers influences the finger which stops the note and it is drawn back and forth sympathetically with the other fingers, thus producing the vibrato. The use of this type of vibrato requires very accurate control of the left hand. The chief disadvantage to this style is that in the high positions the extra effort necessary to produce the tones, limits the freedom of the fingers and cuts down the vibrato until it almost ceases. However, in the lower positions a very good tone can be produced with the finger vibrato.

Another type may be designated as the "Arm Vibrato." The entire forearm from the elbow moves back and forth while the note is being played. This movement requires a certain tenseness in the wrist and must be carefully controlled or the hand may be pulled entirely out of position. A very firm pressure of the chin is necessary to keep the violin secure. Modern teaching stresses relaxation in the left arm. Therefore, because of the difficulty in mastering this type of vibrato, and of the stiffness required for its perfect execution, this type of vibrato is not generally used.

A majority of violinists use the "wrist vibrato," so called because the entire hand, from the wrist, is moved. This style is favored because it is most relaxing to the hand, is effective in all positions on all strings, and is easily adaptable to various speeds to suit the mood of the composition. Most of the noted concert artists of to-day use the wrist vibrato. This style is usually taught first, the pupil being permitted to change only if he feels more at ease and gets better results with another kind of vibrato.

Pupils, after they can play a bit, and especially after they hear and observe more advanced violinists, begin to ask when they can learn to "make their hands move." To them this motion seems to make the music more beautiful. It is well, however, to discourage any attempt to learn to use the vibrato until the pupil can play medium grade music in the third position. The vibrato is taught more easily in the third position, and at this stage of advancement the pupil's sense of true pitch is sufficiently trained and developed so that the vibrato may be safely added to his violinistic accomplishments.

### *The First Steps*

IN TEACHING THE WRIST vibrato, this procedure has been found quite successful. The pupil holds his hand correctly in the third position; that is, the heel of the hand resting lightly against the lower right shoulder of the violin; the thumb about opposite where the second finger is placed. Have the first finger slightly free from the neck of the violin to enable the hand to swing back and forth easily. Place the first finger on the A string and rock the hand back and forth, meanwhile keeping a constant pressure of the fingertip on the string. Rock the hand regularly and use a swinging movement of two or three inches in length. Care should be taken not to rock the hand too far forward so that the fingernail touches the string. First make the motion very slowly, and then gradually increase the speed of the movement. Practice this on all strings and repeat the procedure with second, third and fourth fingers. Pupils will find they can perform the vibrato easier when they lift the fingers not in use; but care must be taken that in moving to other notes, the intervals are measured exactly. When the vibrato can be performed evenly, smoothly, and at a fair rate of speed, then and not until then, practice using the bow. Be sure that in using vibrato a sufficiently rapid oscillation is used that no fluctuation in pitch is noticeable.

"I WANT TO LEARN TO PLAY THE BIG FIDDLE, TOO."

### *The Next Step*

WHEN THE VIBRATO is mastered in the third position, repeat the instructive routine in the first position, where the hand seems to feel somewhat tense but this is mainly due to stiffness in the wrist and a tendency to grip the neck of the violin with thumb and forefinger. Be sure the hand is relaxed and free to swing, and make the impulse come entirely from the wrist. With careful practice this can be mastered quickly.

Now practice vibrato on scales playing very slowly both *f* and *p* also using < and > on one note. This will aid in developing expression in the pupil. The vibrato is performed in the higher positions in the same manner as in the third position.

When the pupil has mastered the vibrato, assign slow pieces so that its use in compositions can be understood. Pieces suited for this purpose are *Ave Maria*, by Bach-Gounod; *The Swan*, by Saint-Saëns; *Air on the G string*, by Bach; *Largo*, by Händel, and others with a singing melody.

The pupil should learn to control the vibrato and use it discriminately. It is an excellent servant, but a poor master. It should rarely be used in exercises, and never in technical passages. Great care must be taken at all times to play perfectly in tune. When performed correctly it will prove to be relaxing to the left hand and at the same time will impart a distinctive, "living" quality to the tone of the violinist; and tone is the soul of music.

## Mastering Pizzicato

By Archibald Saunders

IN PLAYING EITHER a right or left hand *pizzicato*, the first essential for the violin student is to stop the notes firmly, otherwise the pull on the strings as they are plucked may make the resultant passage sound blurred, and even cause intonation to suffer.

The first important point to be considered in right hand *pizzicato* is the ability to change swiftly the fingers bowed notes to plucked ones. In order to achieve this satisfactorily, the right hand must occupy a position near to the strings at the time of the change over, so that no time may be lost in effecting this. Obviously, then, the four stroke previous to the change to right hand *pizzicato* should be an up stroke, finishing, if possible, at the nut. This leaves the right hand in the most favorable position to free the first, and, if necessary the second finger, for the actual plucking of the strings.

While the first finger of the right hand is most generally used, the second finger should be trained for the same work. There are two reasons for this. In the first place, if the index finger becomes cramped, it is advisable to rest it by using the next one; secondly, the use of the first and second fingers alternately can aid the player in attaining speed with facility.

### *The Proper Pluck*

IN BOTH RIGHT and left hand *pizzicato*, the direction of the action of the plucking finger is an important consideration. The "tug" of the finger must be lateral, and the strings should not be lifted; neither should this procedure be reversed, because if the finger employed in plucking the note tends to dig into the fingerboard (especially in the case of left hand *pizzicato*) the action of the vibrating string will be checked; and this may cause an unpleasant buzz.

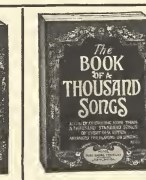
In the case of the three lower strings, the left hand fingers must finish their action with a slight upward movement which will enable them to clear the adjacent strings without fouling them.

It must be borne in mind that on the G string the fingers of the left hand have two courses open to them, a pulling movement or a pushing one, the latter way affording, at least, freedom from the possibility of striking the adjacent string. Choice between these alternatives is a matter for the individual.

Left hand *pizzicato* demands that the player shall be able to place all his fingers at once on the one string with precision and speed. Now this, in itself, actually requires more skill than placing the four fingers in a four-string chord position. In the latter circumstance, one gets a single mental impression of the ultimate result, whereas in the case of a run of four notes this singleness of impression in finger placing is not so complete. The left hand should receive training, therefore, so that the player can place all four fingers in position on one string, and with the assurance that his intonation will not be at fault.

The nails of the fingers of both hands should not be allowed to grow so long that the plucking of the strings is done by them instead of the finger tips. The tone in the case of *pizzicato* carried out by the nails is apt to sound "banjo-like," and the strings themselves can soon be made ragged if the nails of either hand are constantly cutting them.

During passages in which left hand *pizzicato* is used, there must be total independence of action as far as the fingers are concerned. Unless this is ensured, the fingers which pluck the strings will tend to unseat the remaining fingers (or finger) stopping the string, with a resultant lack of firmness in stopping which is a very important factor in tone production whether a note is bowed or plucked.

Finally, the player should see that the strings are kept free from rosin at the place where the right hand fingers pluck them in *pizzicato* passages. Failure to do this means that the fingers are likely to get sticky, lose their efficiency, and spoil both the passage and the player's temper.

## A ONE-COMPOSER STUDY-CLASS

*By* Annette M. Lingelbach

WHY NOT develop a music class, based on the works of one composer? Members of this class would be composed of busy individuals, both men and women, the majority of whom may be employed during the day. Arrange to meet fortnightly or weekly. Study the works of some composer whose compositions possess both melody and etude qualities, and who combines the easy and the difficult in the way of musical progress. Originate practical methods of self-study that may be achieved within a reasonable time on the basis of the daily fifteen minute practice period. Advertize your Czerny (or whichever composer you have decided to study) Class for Adult Beginners, or Intermediate Students, who have lost touch with their music. You will gain much satisfaction and remuneration from such a class. Practical methods of self-study are not difficult to originate, or to copy from textbooks and magazine articles.

In arranging your composer class study program, list the benefits to be gained from each etude or melody; the amount of progress that should be made within stated periods of time; and the most reliable textbooks to study regarding the composer's style and musical background.

## VIOLIN QUESTIONS
*Answered*
*By* Robert Braine

*No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

*(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)*

**Learning the Vibrato.**
R. A.—Just why you cannot master the vibrato, I am unable to say, without watching and hearing you play. As your teacher tells you he cannot impart the vibrato," it might be well for you to hunt up a teacher who can do so. It is quite difficult to learn the Vibrato from reading directions about how to perform it, so your best course would be to go to a good teacher for help. The book, "Violin Teaching and Violin Study," by Eugene Gruenberg, gives directions for learning the vibrato, and also gives quotations from famous violinists about the nature of this embellishment, and the best way to learn it. After reading these, you will have a better knowledge of the problems involved. It will also help you to hear and watch eminent violinists as they perform the vibrato in their concert performances. Watching symphony orchestra violinists perform will also help you.

**Playing Out of Tune.**
E. V.—If, as you say, "you can detect the slightest variation in intonation" in the playing of some one else, I cannot see why you should play so badly out of tune yourself. Your best course would be to get a good teacher, who would soon set you straight. If you have a really good ear, As you say you cannot do this, however, you will have to do the best you can yourself. Analyze scales and note where the half steps lie in all keys. Also play arpeggios. Play simple melodies; sing in chorus; play in orchestra. As soon as you can afford it, get a good teacher.

**Position of the Elbow.**
J. A. A.—The position of the elbow of the bowing arm varies with each string. If you are playing on the E string, the elbow is held close to the side (four or three inches, but not so close as to grip it). As the playing proceeds to the A, D and G strings, the elbow is gradually raised, in order to keep the angle of the hand and wrist the same. When playing on the G string the elbow is from six to nine inches from the side, but this distance differs with different players. 2—When playing double stops in the first position (G on the D string and D on the A string) a sympathetic vibration will be set up in the open G. If the upper strings are played in strict tune, but this note (sympathetic G) will not be very loud. It will, however enrich and swell the chord.

**Scales in Double-Stops.**
C. B. S.—Practically all violin teachers use the studies by name in the following order—Kreutzer, Fiorillo, Rode. 2—Study the scales in double-stops as given in Schradieck's "Scale Studies," then you can take up the studies in double stopping by Sevčik. Both are works of the highest order. 3—Use *spiccato* or *staccato* bowing in playing *Schön Rosmarin*, by Kreisler. In this bowing the hair bounces slightly on the string. All these "fancy" bowings are carefully described in the book, "Violin Teaching and Violin Study," by Eugene Gruenberg.

**A Four-Year-Old Beginner**
G. G.—I should wait to see the little four year old girl examine her fingers and arms, and test her talent for music, before giving an opinion, as to the advisability of her starting at such an early age. Still, it has been successfully done. Ole Bull, Spohr, and many of the early violinists, commenced at four, I think, as well as some of the later Ysaÿe and Zimbalist. Of course they were geniuses.

A very small violin (perhaps a quarter sized one, or smaller), would be necessary for your little pupil, with a bow correspondingly small. The only way to test the matter is to give the little girl six months lessons. At the end of that time you can tell whether it would be worth while to continue or to wait until the little pupil is older.

**Women's Orchestras.**
V. C. T.—Several good sized cities in the United States have symphony orchestras, composed exclusively of women, organized on a professional basis, taking professional engagements, on a good paying basis, and sometimes going on extensive concert tours. In quite a number of smaller cities and towns there are women's orchestras, organized as an amateur basis. Occasionally we find women in our large symphony orchestras. These players are usually confined to the harp, the flute and sometimes to the violin sections of the orchestra. The growth of Women's Symphony orchestras of late years has been large, and will doubtless continue. Your city is easily large enough to support a Woman's Symphony orchestra, so, if you are a good violinist, you might get your friends together, and establish such an orchestra.

**Repairing an Old Violin.**
R. H.—Before you write in regard to your old violin would be to send it to a first rate repairer, and ask his advice as to whether it would pay you to have the instrument put in good condition. He would also give you an estimate as to what the cost would be.

**Engaging an Accompanist.**
H. G. S.—As you have prepared several rather advanced violin solos, but have no one to play for the piano accompaniments, it would be a good idea to engage a good pianist to play the accompaniments with you. He would expect to be paid of course, but a really good accompanist could help you wonderfully. If you had your pieces perfectly prepared with accompaniment, it might lead to the professional engagements you hope to get. A good accompanist is a wonderful help.

**The Adult Beginner.**
E. M. P.—At eight years of age you had a good early start, and the few months lessons you took then will do you a certain amount of good, now that you are resuming your lessons as an adult. 2—Your great love for music of a high character is a good sign. 3—A really fine violin teacher can tell in a few weeks whether you have real talent for music and for the violin. 4—In justice to its advertisers THE ETUDE does not recommend any special make of violin. Your teacher will be glad to advise for you. 5—The schools you describe, as giving away an instrument after the pupil has completed a term in studying the instrument, are numbered by the hundreds all over the country. The instruments supplied are in many cases of an inferior quality, while the lessons offered leave much to be desired.

**Instrument Cycles.**
T. R. C.—The popularity of musical instruments in the United States seems to go in waves. First, one instrument will be "all the go," and everybody will be playing it. Then its popularity will wane and another will take its place. For the last year or two, the guitar has been increasing in popularity. Dealers report largely increased sales of this instrument, and teachers tell us of greatly increased numbers of pupils. The guitar is the national instrument of Spain, and of other Latin nations; being universally popular in South America countries. Twenty or thirty years ago the principal instruments heard in the United States were the ones used in Europe. Then came the mandolin and ukulele, and the banjo in its various forms, especially the tenor banjo. Finally, the saxophone leaped to a sudden popularity, largely on account of its use in jazz bands and orchestras. Now the piano accordion has acquired a sudden vogue, largely because it is a complete instrument in itself (like the piano), playing complete bass, inner parts and melody.

**Stradivarius Prices.**
H. J.—There is no set price for the Stradivarius violin. At present the quotations range from $10,000 to $25,000, and higher and lower in some instances. I once knew a Belgian violinist to bargain for a splendid Strad for $2,500, from a bankrupt nobleman who had to realize on any of his possessions which were available. Another choice specimen is reported to have been sold for $65,000. Two others are held by collectors, one at $100,000, and another at $125,000. Whether these violins will be converted into cash at these figures, is problematical, but when we see paintings by Raphael sold for $400,000 and $500,000, such figures do not seem so prohibitive. The $100,000 Strad may be just around the corner; or perhaps it is in grandfather's garret.

*"Everyone has a right to his own tastes; and he should play accordingly, as much as possible. He should hear all the great artists, collect ideas from the playing of each, and compare these with his own. In this way will be developed a higher degree of proficiency"*—THE VIOLINIST.



## Gala Days with Liszt at Weimar

(*Continued from Page 698*)

A TALL, THIN BOY of twenty, reserved and quiet, but an interesting figure, was Alexander Siloti. He played *St. Francis Walking on the Waves* with tremendous abandon and climax. Friedheim became the master's secretary, August Göllerich subsequently taking on those duties. Rosenthal, one of the few now living Liszt pupils, was noted for his all-conquering technic, nothing being impossible for him. His transcription of Chopin's *Waltz in D-flat (Minute Waltz)*, in thirds, with principal and counter-melody running along simultaneously, was arranged for a roll on the then new mechanical Pianola. It was installed in Manager Henry Wolfsohn's house; and, while the family and Rosenthal as guest were at dinner, someone "turned on" this waltz, but at a furious tempo, just to astonish Rosenthal. It is said he jumped up from the table and dashed upstairs to see who could perform this faster than he!

A birthday celebration (October 22nd) was the occasion of a reunion of many Liszt pupils. At a wine supper, during the evening's festivities, *Der Meister* proposed that the company, seated around the conical board, should sing the subject of Bach's *Fugue in A Minor*, each chap to sing a tone. But the sounds issuing from our pianistic throats, were of such character that we gave up in good humored despair.

In 1886 Franz Liszt visited Paris and London, early in the spring, and many of his big works were performed. He conducted portions of his oratorio, "The Legend of Saint Elizabeth," in London, where Walter Bache, his pupil, instituted banquets and various fetes in his honor. All this was too much for the weary soul, then seventy-five years old. Tired, from the feasting and adulation, reunions with friends of many, many years past, and ready to "go home," he returned, this time to Bayreuth, to join his daughter, Cosima Wagner, then a widow of three years.

### *Quips and Quizzes*

LISZT was noted for his wit and wisdom. Many of his aphorisms and quips have become classics, some of which are: "Never play slow movements at Court —it bores them." Accordingly, a young woman who was performing his *Ricordanza* study, but much too fast, was told, "That's the way to play in Court, but not elsewhere."

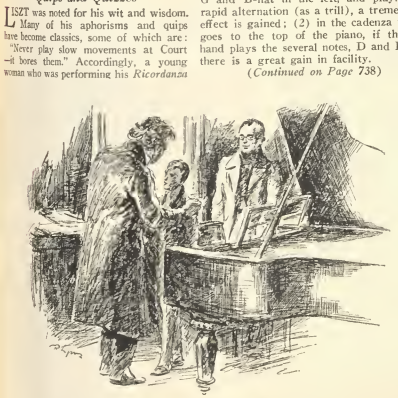
When Liszt's famous pupil, Alfred Reisenauer, was engaged for a Gewandhaus Concert (comparable to the New York Philharmonic-Symphony), the entire Board of Managers met, following the public rehearsal, to consult as to permitting him to appear at the evening concert. He was to play the "Emperor Concerto" (Beethoven), and at the rehearsal he had added certain octave extensions, covering the then new keyboard of seven and one-third octaves. This was sacrilege in the eyes of the Honorable Board, so Meinherren Schleinitz, Behr and Limburger had a serious confab about it. He duly appeared.

Liszt was always willing to make any alterations in his own works, especially in sonorities or concert effects, but strongly disapproved of changes in Bach, Beethoven or Chopin. The class witnessed an unforgettable scene when a young woman performed the *Ballade in A flat* of Chopin, which ends with four strongly accented, square cut chords. These she played as arpeggios, with hand tossing and crossing. Dead silence followed; then *Der Meister* took her by the arm, escorted her to the door, and said, "Go! I want never to see you again."

"It is said that Stephen Heller, Chopin and Liszt were together on a festive occasion, when Heller perpetrated the pun, "You (Liszt) may be h—l on the piano, but I certainly am Heller." Saint-Saëns was present when a young American pupil called to say his farewells, whereupon Liszt gallantly introduced him to Saint-Saëns as "a confrère"; much as if a mousetrap maker were to be introduced to Edison as "confrère."

Liszt made changes in the third *Lovedream*, saying, "I merely wrote the notes —play them the easiest way." Two of such changes are: (1) in the double-trill ending the first section, by grouping F-flat, A-flat and D-flat in the right hand, and E-flat, G and B-flat in the left, and playing in rapid alternation (as a trill), a tremendous effect is gained; (2) in the cadenza which goes to the top of the piano, if the left hand plays the several notes, D and E-flat, there is a great gain in facility.

(*Continued on Page 738*)



THE BOY LISZT PLAYS FOR BEETHOVEN

*Carl Czerny, pupil of Beethoven, arranged to have his own young pupil, Franz Liszt, to play for the great master. Liszt was then but eleven years old. In writing, later, of this meeting, Liszt said, "I played the first movement of the 'Concerto in C major;' and, when I had finished, Beethoven grasped me with both hands, kissed me on the forehead very softly and said, 'Go, thou art blessed; because you will bring joy and blessings to many others. There is nothing finer or more beautiful in all the world." The drawing is by Rudolf Lipus.*

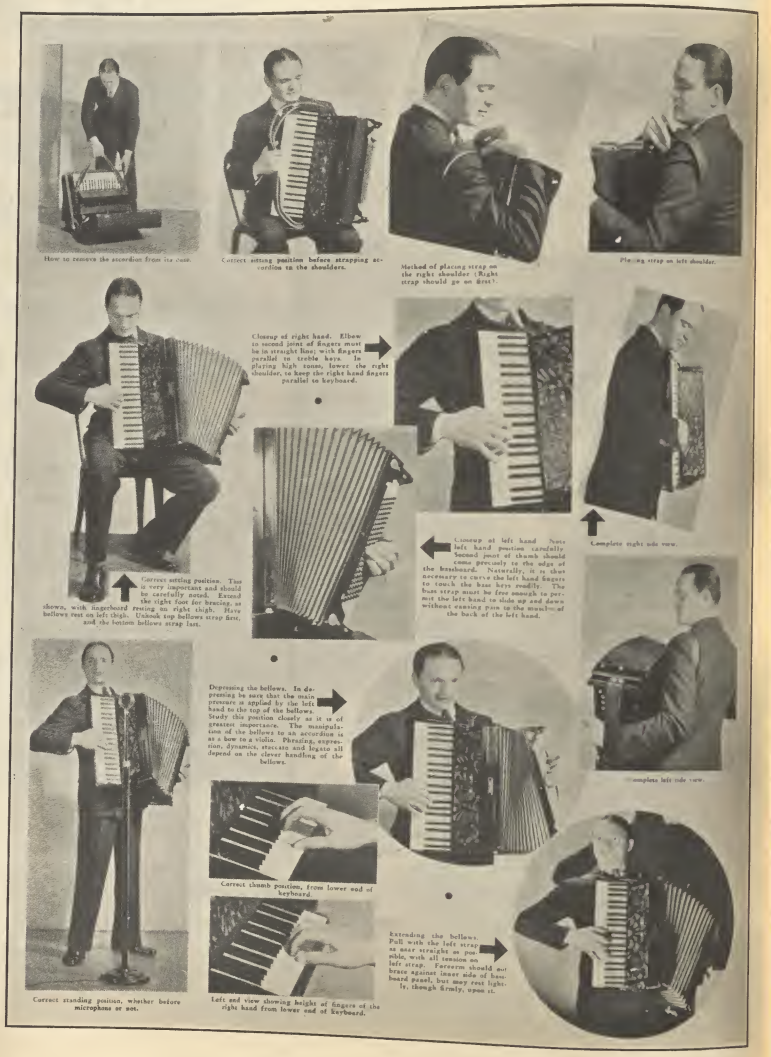
# A PHOTO-CHART FOR THE PIANO ACCORDION

*Prepared by the Famous Virtuoso of the Instrument*

**Charles Magnante**

* * * *

*The unusual popularity of the piano accordion is so great* THE ETUDE *is pleased to announce that beginning in January a page in each issue will be devoted to articles, etc., dealing with the instrument. Among them will be a conference with a musician of wide experience, a leading violinist in foremost American Orchestras (a pupil of Arthur Nikisch) who found it highly interesting and profitable to teach the piano accordion.*








## The New Piano Accordion Field

This musical world is full of surprises. Ten years ago few people would have been willing to believe that to-day thousands would be studying and playing the piano accordion. Many things account for its popularity, the first being the very great improvement in the instrument itself. Only a little while ago most of the accordions on the market were very cheap instruments, made with poor reeds badly voiced. The range of the instrument was also very limited. Gradually, manufacturers saw the possibilities in accordions and began to make them with a tone somewhat like the reed pipes of a fine organ. The pianolike keyboard was added and also a very much extended bass with buttonlike keys. The standard instrument now has forty-one treble keys and one hundred and twenty bass keys. By the use of shift keys, the tones can be made to approximate those of the violin and the violoncello. Also, the action and the responsiveness of the instrument have been greatly improved. In other words, the accordion has been taken out of the toy class and raised to the plane of a dignified musical instrument. With all these improvements has come a serious attitude on the part of the musical public toward the instrument itself.

The accordion was invented in Vienna, in 1829, by Damian, and not in Italy as many imagine. It is one of the smallest members of the organ family, but has taken on an individuality all its own. For years, thousands of accordions were manufactured in Germany. Then Italian makers, and those of other countries, put out instruments of continually finer and finer construction, until there appeared accordions so richly decorated that they cost as much as a grand piano. In the meanwhile, in Europe and particularly in England, hundreds of accordion clubs were formed; and these began to become so popular that the movement spread to the United States, where accordion clubs or accordion choirs have been organized in great numbers.

One cannot get really fine results upon the accordion unless as much time is given to practice as would have to be given to mastering the piano or the violin. Virtuosity on any instrument can be acquired only by long and hard work. Enthusiastic accordion students practice from three to four hours a day.

The piano accordion is now used so much in certain types of the orchestra that the player must read at sight as readily as the player on the violin or the trumpet.

From South America, and particularly from the Argentine Republic, came players who had developed the music of the "gauchos," the cowboys of the pampas fields, so that the musical background for the tango and other native dances took on a special color to which the accordion contributed finely. These orchestras which for years played in American theaters and over the radio, did much to popularize the instrument in the United States. Paul Whiteman, Rudy Vallee and Erno Rapée were among the orchestral leaders who saw the value of the accordion as an orchestral unit.

The most famous stage performers on the instrument usually have been Italians, who seem to have had special gifts in developing the technic of this instrument. Of course there have been virtuosi of other nationalities who have shown astonishing ability. Such performers as Deiro, Frosini, Galla-Rini and Magnante—some appearing first in vaudeville—commanded

(*Continued on Page 737*)

## The Midnight King

(Continued from Page 688)

THE DEATH OF THE MAD KING

*Ludwig II, a very powerful man, learned that the physicians had adjudged him insane. He took his medical advisor for a walk along the shores of Lake Starnberg, first drowned him in its waters, and then himself. The picture shows the bodies being recovered.*

bodies were found in the lake. There were evidences that the King, who was very large and powerful, had seized the little doctor, forced him into the water and held his head submerged until the latter was drowned. Then the mad monarch found relief from the pangs of a deranged intelligence beneath the same waters.

The amazing appearance of this madman, coming at a time when Wagner was in despair of finding a way to carry out the giant flights of imagination, may well give the reader a chance to speculate upon the inexplicable vagaries of fate.

## Spirituals to Symphonies

(Continued from Page 723)

the fortitude to take it under any conditions. The best music schools and conservatories in the country do admit Negroes; and in these schools they are applying themselves and making good. There is Theodore Phillips; who is this year (1935) taking his master's degree from Oberlin Conservatory. For his thesis he wrote a detailed analysis of the works of Coleridge-Taylor. For his master recital he gave the following program:

*Chromatic Fantasy and Fugue* ..Bach
"Sonata, Op. 5" .....Brahms
*Allegro maestoso*
*Andante espressivo*
*Scherzo*
*Intermezzo*
*Allegro moderato ma rubato*
*Burleske* .....Richard Strauss
Piano and Orchestra.

The calibre of his work was such that he has been elected to Pi Kappa Lambda.

There is Bernard Lee Mason, whose playing of Franck's sonata and of Bruch's "Concerto in G minor" will compare favorably with that of any violinist. Now that he has finished his conservatory work he ought to be under some master. He isn't. He is in a school in the south teaching boys and girls that the strings on a violin are G, D, A, and E, and that the thumb passes under the third finger in the ascending scale on the piano. Tragic! Perhaps not. At the same age Schubert was teaching boys to add and subtract; and, when even older, Wagner was doing back work for second rate theaters in Paris.

The American Negro is coming of age. He best proves that fact in that he is an earnest student. Price and Still and Dawson have not depended on their "natural talent." They have worked. They are now working harder than ever. Nor did they become "symphonists" over night. For a long time Schirmer, Carl Fisher and Gamble Hinged companies have been handling the delightful piano and violin pieces of Florence B. Price. Her business card reads "Composer, Concert Pianist, Organist and Teacher." One of her pupils in composition recently won a two hundred and fifty dollar cash prize for a song.

Yes, he's working—this black American. But while he works he dreams. He believes that he has something to give and each year he is learning better how to give it—his life, his heart, his soul—and that make Music.



## VOICE QUESTIONS

*Answered*

*By* Frederick W. Wodell

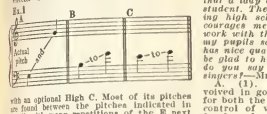
*No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

**Those First Tenors.**

*Q. A group of young men in this place like male quartet singing, and we have sung occasionally for small churches. It has been intimated we get more men and form a choir club. I have been taking the second tenor, but am not asked to consider first tenor. I have an easy voice, more or less, and had a few vocal lessons. Is there any rule for the kind of voices we should have on the first tenors? Of course I know they ought to be high enough, but would you also mention the names of first some pieces for us?—M. L. H.*

A. Perhaps we can assist you by selecting a few pieces for men's voices, and noting the requirements of the first tenor parts of each.

*Golden Piper* (Irish folksong). Arranged by Archibald T. Davidson (Concert). Harvard University Glee Club).
The pianoforte accompaniment of this number is limiting, to a degree, of hag-pipe effects." The first tenor rises between

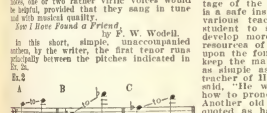


with an optional High C. Most of its pitches are found between the pitches indicated in Ex. B with many repetitions of the E next above Middle C. Notwithstanding this rather high tessitura for the part, the first tenors are required to sing one passage with several consecutive High G's and this *fortissimo*. It is evident that a group attempting this number should have on the first tenor a majority of voices which are of sufficient carrying power from E to G above the bass staff, as indicated in Ex. 1c.

Here the robust type of tenor would scarcely feel at home, though, for the *B* on the high note, one of the rather virile voices would be helpful, provided that they sang in tune and with musical quality.

*You'll Have Found a Friend.* By W. Wodell.

In this short, simple, unaccompanied anthem, by the writer, the first tenor runs originally between the pitches indicated in Ex. 2a.

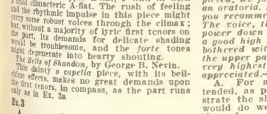


The climaxes include the A-flat next above Middle C, sung *p* with a *crescendo*. Here again, only voices which can negotiate with ease a succession of syllables upon the E-flat above Middle C should be employed. Robust, or second, tenor voices, while able to reach the highest pitches, would find difficulty in doing this comparatively easy piece, with the free, floating tone needed for the adequate delivery of the sentiment, and the difficulty in the first tenors.

*Sleet, Like the Dawn, Came Stealing,*
by Charles Wakefield Cadman.

In this piece for men's voices, four-part, with accompaniment by organ, the first tenor has in the range of Ex. 2b. The low-pitched note seems but once, and then in very short, with no other voice employed at the moment. The average pitch for the first tenor lies between the pitches of Ex. 2c. The part, however, requires voices which can sing, with freedom and ease, from the low A-flat to the high F and G, and manage well a slow *crescendo* on the upper third, F and G, with a final climacteric A-flat. The rush of feeling and the rhythmic impulse in this piece might carry some robust voices through the climax; but, without a majority of lyric first tenors on the part, its demands for delicate shading would be troublesome, and the *forte* tones might degenerate into hearty shouting.

*The Song of Steadfast*, by George R. Nevin.
This dainty *a capella* piece, with its bell-like effects, makes no great demands upon the first tenors, in compass, as the part runs not as high as Ex. 3a



The better pitch occurring but once, and that upon a climax. But the fact that the tessitura for the first tenor lies between the pitches of Ex. 3b, combined with the character of the music, indicates that the genuine lyric tenor voice is needed for the artistic delivery of the upper part. With robust tenors on the first tenor part, it would be impossible to secure the attention with the lightness and refinement belonging naturally to the composition.

*The Virgin's Slumber Song,*
by Max Reger (Arranged).

Here's a voicing, four parts, unaccompanied. A charming, delicate piece, requiring a high first tenor section for its adequate delivery. There are two phrases each of which begins with a long note up on high A-flat. The number closes with the first tenors negotiating a long-sustained *diminuendo* phrase beginning with the top A-flat, descending to the D-flat below, and then gradually ascending scalewise to a final high A-flat, *pp*. With the use of the light upper medium production, this sort of writing can be delivered with ease and refinement. Low, or robust, tenor voices would not be indicated, and the crude, "hooty," or the "whining" falsetto is of course not wanted. At times the second tenor part also calls for a soft, light-bodied production, with facility on the upper E-flat and F. The piece is worth all the trouble it takes to prepare and sing it well.

**The Woman Teaching Male Voices.**

*Q. I have had several young men come to me for lessons. There has been talk making objection to a woman teacher taking men pupils, on the basis that a man's voice needs a different method from a woman's voice, so that a lady cannot do much for a young man student. The experience I have had in teaching high school and college young men encourages me to feel that I am doing good work with them. Some critic who have heard my pupils say that they think their singing has nice quality and good expression. I would be glad to have your opinion. (2). And what do you say about "covered" tones for men singers?—Mrs. G. H.*

A. (1). The fundamental principles involved in good tone production are the same for both the female and the male voice: first, control of varying breath pressure; second, freedom from rigidity throughout the vocal instrument, particularly at the tongue and the jaw. The ideal teacher should be one who gets the voice to speak to the normal minimum of breath pressure, for every pitch and degree of force. The second principle must be brought into use at the same time as the first; they are coalescent. The competent possessing a high ideal of good vocal tone quality, and a knowledge of how to lead the student to the practical application of the above principles, though perhaps not able to take full advantage of the device of recording by listening in a safe instructor for any singer. There are various teaching devices for assisting the student to secure good "placing," and to develop more and more fully the resonance resources of the head and chest voice, but upon the foundation mentioned. It is wise to keep the matter of vocal study and teaching as simple as possible. Pacchierotti, a noted teacher of Handel's time, is reported to have said, "He who knows how to breathe and how to pronounce, knows well how to sing." Another old Italian maestro, Crescentini, is quoted as having said, "Singing consists of freedom about the neck, and the voice on the breath." We know of one woman teacher of professional men singers, in a large Eastern city, who has proved a name for herself in this field. Many of the most successful teachers of feminine pupils have been men; so why may not women be just as successful with the male voice?

(2) Frederick W. Root, in his book, "Guide to the Male Voice," goes into the use of "covered" tone and "open" tone in the training of the male voice, with exercises leading to the cultivation of these qualities. He is careful to note that some teachers profess to avoid covered tones altogether.

**Recital Repertoire.**

*Q. I have had a student for four years, a young man. He has a really good voice, has also a natural gift for acting, and no fear of an audience. He has appeared in a number of high school affairs, as soloist. Now he is to give a recital. His program is to be varied so that there will be some operatic and lieder composers; but after it was completed, we found that there was nothing from an oratorio. I feel that it is really necessary, or would an oratorio be out of place on such a list? Can you recommend one or two numbers for him? The voice, though young, has a good deal of power down to low A, or G, and he can sing up to high F. (2). This pupil is occasionally a good high F. (2). This pupil is occasionally bothered with singing momentarily sharp in the upper part of his compass, but not on the very highest tones. Any suggestions will be appreciated.*—Inquirer.

A. For a recital program which is intended, as possibly yours may be, to demonstrate the singer's all round attainment, you would do well to include one, or two, selections from standard oratorios. Unless your baritone has a rather full bodied and colorful voice, and considerable skill in shading and tone coloring for purposes of emotional expression, we would risk such a number as *It is enough*, from Mendelssohn's "Elijah." We have rarely heard this sung in recital by a voice inadequate to cope with its requirements, though the singer was evidently naturally of a genuinely musical and artistic nature. A better choice for such a voice would have been something like *With Joy the Impatient Husbandman*, from "The Seasons" by Haydn. This number is not now found often on programs, so that practically it may be called "new." The vocalist will need to be able to deliver the running passages clearly and smoothly, and to enter into the happy spirit of the composition. It is a genuinely melodious and interesting piece. If your student has good control of his upper range, dent has good control of his upper range, so that he can shade well long crescendo passages including the "high" D, and E-flat, as in high A-flat. The number closes

(Continued on Page 746)





## The New Piano Accordion Field

(Continued from Page 735)

new respect for the accordion and created a wide desire to play it. These artists made accordion arrangements of famous master-pieces that had been written for the piano; and, as the technical facilities of the players increased, the performers acquired a phenomenal facility and velocity which both astonished those who heard and established the instrument as one of fine musical possibilities of the present day.

Many teachers of other instruments, well versed in the art of music, found that they could take up the accordion with comparative ease; and, when they did so, they were surprised to learn that there were many pupils waiting for such instruction. Thus, a new and remunerative field has been opened for the teacher.

## A Sandbag for Your Music Book

*By* Mary E. McVey

THE American Domestic Cyclopedia gives the directions for an effective device with which to prop open the music on the piano rack:

"A sand roll is useful to lay across a music book to keep it open on the piano. Take a piece of plush four inches wide and nine inches long, sew up one side lengthwise and gather at one end, make a bag of muslin the same size and fill with sand, then slip into the plush cover, gather the other end and finish with a plush ball at each end."

Although one must wonder how the performer maintained continuity in reading the pages of a long composition, undoubtedly the device served to develop the muscles somewhat. At least it might serve as a dependable assistant always at hand when needed.

## Gala Days with Liszt at Weimar

(*Continued from page 733*)

LISZT'S SON-IN-LAW, Richard Wagner, repelled any educational institutions which desired to confer a Doctor of Music degree, or any other recognition; and he never accepted gifts; whereas Liszt, himself, said, "Let 'em do it; it makes them happy and does not hurt me." He was the recipient of many gold headed and diamond studded canes; and they are all incased in a glass-covered cabinet in the present Liszt Museum in Weimar. This was the former Hofgärtnerei, scene of the lesson-periods of the '80's. Annette Essipoff, famous pianist, and wife of Leschetitzky, Liszt dubbed the "Essig-topf" (vinegar-bottle); and d'Albert was playfully called "Albertus Magnificus." A favorite characterization of the master was, "What an elephant is among animals, so is Beethoven in the realm of Music."

Apropos of spontaneity of performance, Liszt once said, "That chap plays my work as if he had composed it!" Another time, relative to one of his own compositions, "It deserves strong criticism; like a parent who is especially fond of his crippled child, so am I fond of that work."

Much as he esteemed Brahms, for rhythm and mastery of style, he yet found his music unsympathetic. "I was glad that Brahms found certain ideas in my 'Paganini Studies' useful for his own similar transcriptions," he would say sardonically. "He thinks a lot, but has few musical ideas. As to conversing with him—fifteen minutes is all I can stand."

"Despite every warning, the youth of the present day have become so corrupted that they play my works from memory. O Thou Holy Flim-flam!"

### *New World Recognition*

A WELL KNOWN incident was that of the two American girls who threw pebbles on his windowpane early in the morning, begging him to "Play something for us." "Why should I not?" said he; "America was always kind to me in the days when my works were sneered at in Europe."

"Bach never marked his works with tempo indications; if one truly feels the music, he will hit the correct tempo . . . my father daily required of me to play and transpose at least six Bach fugues as dessert." "Chopin never performed anything requiring bravoura or endurance; he was too weak for it. His *Study in C minor* he never played."

Of Liszt's playing Lenz once wrote, "Perhaps those Orpheus fingers of Liszt are not really playing the piano; he produces such unheard of effects that we see only a piano, whereas the tones are simply not piano tones." Affectations of any kind were abhorred by Liszt. To a young pianist who crouched over the keys he said, "Expression does not lie in the nose! I beg you not to weave to and fro at the piano! Sit still!"

At the time his "Concerto in E-flat" became the rage, pianists of all nations begged him to hear them play it. "If anyone brings that concerto again," he stormed: "he will have a choice of leaving either through the door or the window." Referring to Mendelssohn he said, "He performs the won Weber *Concertstück* very nicely; he has more warmth than Thalberg, but less technic. Thalberg was much more a favorite of the Parisians than I, who reached deeper in pursuit of performance. Everything with him was refined, finished, whereas I was wild, a medley of temperaments."

### *Satirical Trifles*

ZEDLITZ WROTE, "Liszt is Byron; Thalberg, Goethe?" "When asked if I was jealous of Thalberg I replied, 'Yes, I am jealous—of his complexion'; for at that time I was pale, but Thalberg had fresh, rosy color."

When someone performed his *Petrarca Sonnet in E*, Liszt exclaimed, "Those augmented harmonies—something new. Wagner used them in the *Venusberg Scene* ("Tannhäuser"), published in 1845, whereas mine appeared in 1841."

"Half monk, half gypsy," was said of Liszt. Of Rubinstein Liszt said, "Every time he plays I fear the piano will be rent asunder; at the same time, it well becomes him! By the way, he plays my *Erlkönig* better than I."

It is related that when Liszt was invited to dinner by a "prominent aristocrat, his pupil, Ansorge, was asked only to the Tea which followed. No sooner had Ansorge partaken of his tea than the host asked him to play something, whereupon Liszt went rapidly to the piano himself, saying, "I am the one under obligations, not he."

On January 12, 1886, the last official "lesson hour" took place in Rome, Italy, the pupils being Lina Schmalhausen, Stavenhagen, Göllerich and Stradal. Liszt began by saying, "Soulful temperaments and empty pocketbooks are common to us all." "English houses are built with as much care and style as a sonata," said he. "My father, in his last illness said to me, 'I fear that womankind will keep you in constant excitement; they dominate you too much for your own good!'"

Liszt passed, July 21, 1886, serenely to a last sleep; and perhaps no other musician ever left to earth so many pleasant memories

## The Chicago Symphony Orchestra

(*Continued from page 694*)

possible, would be to print a long roll of the best known names of "Captains of Industry," and of many women who are widely known for civic zeal. Among some of the later benefactors may be mentioned Mrs. Marshall Field, Mrs. Thomas Nelson Page, Elizabeth Sprague Coolidge, Bryan Lathrop, Mr. and Mrs. E. A. Hamill. It is small wonder that in 1896 Theodore Thomas wrote, "In no city in the world is there an annual series of forty-eight orchestra concerts of the highest class, attended by so large an average audience as that which patronizes the concerts of the Chicago Orchestra Association. In no city in the world is there an orchestra of the size and perfection of ours, maintained without large subsidy in addition to the box office receipts. And in no other city in the world, except Boston, is there such an orchestra, maintained exclusively for concert purposes." The expansion of the work of this great orchestra along the newer lines of education is such as would have rejoiced the pioneer conductor and organizers, could they have foreseen it.



## Securing Finger Control

*By* Harold Mynning

ONE OF THE THINGS that sets the professional pianist apart from the amateur is finger control. The professional does not have to trust to luck or the mood of the moment. He knows he can play a nice well, at all times, in cold halls, or overheated halls, on a good piano, or a poor piano. Why? Because he has control of his fingers.

There are many ways to secure control of the fingers. Here is one of the simplest and best schemes. Play over a passage with one hand alone, taking care to do it slowly enough to insure accuracy. Now repeat the passage with no more speed and no more tone than when it was first played. Repeat the passage four times. This is a good way to secure finger control, if the student but realizes that the important thing is to make each repetition entirely alike as to speed and tone quality which should be all at times round, pure and sweet.

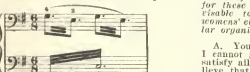
## The Teachers' Round Table

(*Continued from Page 697*)

Avoid those technical books, filled with exercises to be repeated many times, in the same or increasing speed; this includes extension exercises which go sequentially all over the piano. (I mercifully omit the names of such books.) They invariably drag the mind, they throw a sop to concentration, and will get you nowhere.

The quickest and surest control is brought about by brief periods of intense practice, in which the notes and "feel" of short, concentrated exercises are thought out before being played (either very slowly or very fast). The mind, the directing force, must be intent while the muscles remain free and cool. A difficult condition to achieve, I will admit, but without which no one can learn to play well.

Practically all trills are played with a combination of close fingers, and forearm rotation. For trills, or shakes, such as you mention—much forearm rotation is necessary. The fingers *never* leave the keys, since such action results in lost motion, contraction and loss of speed. Naturally, in a very fast trill, the key is often pushed



down again before it reaches the top. The wrists are held rather high while the forearm rolls easily from its elbow socket.

The best little "teacher" for rotation is Matthay's "The Fore-Arm Rotation Principle and its Mastery." Get this without delay.

*Trimfante* means triumphant—which is the way I hope our minds will emerge from this eternal battle against senseless repetition.

## Music Extension Study Course

(*Continued from Page 696*)

as indicated—the eighth into the following quarter—supplies the gentle rocking motion indicated in the text.

Against this the right hand has a series of arpeggiated chords, with intervening passages played absolutely *legato*. The first section is in G major, the second is in E minor, the middle minor to G major. The tempo is *andantino*, and the tone ranges from *pp* to *mezzoforte*.

### A BIRD SONG

*By* NINA MITCHELL

This little number is descriptive in character and should stimulate a young player's imagination. The triplet figure, used as frequently, is in the form of a *mordent*. The triplets should be slurred into the following note and tossed off sharply. The tempo of this little composition is lively, the mood cheerful.

### SCARECROWS IN THE WIND

*By* H. WARLICK EICHHORN

This easy *scherzo* has many intriguing dissonances which should delight those musical neophytes who have a leaning toward the modern in tonal effects. It should be played with a certain freedom and abandon, and with a decided touch of humor.

Observe the markings closely and the piece practically interprets itself.

This is a clever little novelty number sure to be welcomed by many teachers of the piano.

## Records and Radio

(*Continued from Page 690*)

work, for its technical difficulties are many and its implication is yet another problem. That Egon Petri solves these as an artist of the first magnitude there can be no question. His recording of this work (Columbia set 202) is great both in interpretation and reproduction.

Victory, the Arthur Sullivan of his day (late 18th century), has been so sparingly recorded, that the suite from his French Revolutionary opera, "La Rosière Républicaine," should prove most welcome. It is appropriately performed by a French orchestra, under the direction of Selmar Meyrowitz, who arranged the music, on Columbia discs 17067-68D. We recommend these two records to the attention of all music lovers catholic in their taste.

Recommended recordings: Beecham's outstanding performance of "A Faust Overture" (Wagner) (Columbia discs 68593-4D); Koussevitzky's performance of Liadoff's charming fantasy, *The Enchanted Lake* (Victor disc 14078); the collection of madrigals sung by the London Madrigal Group (Victor discs 4316-17); Yella Pessl's treasurable disc containing three Purcell selections and a Handel *Fantasia and Capriccio* for harpsichord (Columbia disc 68592D); and Ernst Wolff's fine singing of old Hebrew Prayers (Columbia discs 4132-33M).



## QUESTION AND ANSWER DEPARTMENT

*Conducted by*

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

*No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

**Scale Relationships.**

*Q. How may one explain the relation of scales in the "Circle of Fifths"?*

—A. Y. R.

A. I am not sure that I know just what you mean by this, but I presume that you refer to the fact that the next key in sharps begins a fifth higher than the last. This does not seem to me to require any other explanation than a mere statement that one finds the key having three sharps by counting to the fifth note in the scale of D—and so on. Written demonstrations, by teacher and pupils, will soon clear up the problem.

**Raising Money in Public Schools.**

*Q. I am a supervisor of music in a city of ten thousand inhabitants, and the music department is always needing money for purchasing music, instruments, and equipment. We have been in the habit of giving concerts and operettas in order to raise money; but I am wondering whether this is legitimate, since it bars a number of parents from attending these affairs. Do you feel that the Board of Education ought to supply money for these various needs, or would it be advisable to solicit funds from various womens' clubs, the Rotary Club, or other similar organizations?*

—F. B.

A. Your dilemma is a common one; but I cannot give you a positive reply that will satisfy all cases. On general principles, I believe that the public ought to be admitted free to all school affairs; but this does not seem feasible in the case of athletics, and is not always possible in the case of the music department. Besides this, it is often of distinct educational value to the pupils to have a hand in a concert which has to be advertised because there is to be an admission charge. This is especially true if the concert is given for the purpose of raising money to buy some particular item, like a piano, for instance.

**Orchestra versus Band.**

*Q. Assuming you were approached by people interested in stringed instruments, would you advise the school buying violins in order to get started? I am supervisor of music in a small place, where there always has been a good band, but where it has proved impossible to organize an orchestra because there are practically no players on stringed instruments. Most boys seem to think that it is "sissified" to play such a violin; and, so far as I can tell, no one ever has taken up the viola or violoncello. I am anxious to establish an orchestra, but have been kept from doing so because we wants to learn stringed instruments. What do you advise?*

—J. P.

A. In the first place, I advise you to emphasize the stringed instruments in the grade school, showing the children each instrument —or at least a picture of it; having phonograph records, or better still, an actual performance on each instrument, providing phonograph records of compositions by symphony orchestras, and so on. This should stimulate interest on the part of these smaller children, and might very well result in a number of them deciding to play on such instruments. As soon as possible, announce that a string group will be formed, and then talk this up in the hope of having at least a dozen children buy instruments and begin to learn them.

At the same time have performances by soloists in your Junior High Assembly, and see to it that these children become thoroughly familiar with the various stringed instruments. If there were any way of having a fine violinist or violoncellist from out of town perform at an assembly, or possibly at an evening concert open to the public, this would help. But meanwhile start with what instruments you have, using the piano as a background, and submit any player on any stringed instrument, as well as a few of the simpler wind instruments. Call this best players on wind instruments. Call this the orchestra, even if you have only a dozen players at first, and have them practice orchestral music. Such an organization will sound remarkably well almost immediately, and this will naturally lead to a public performance before the rest of the school. In these various ways interest in the strings will be gradually increased; and in the course of two or three years public sentiment, both in school and out of school, will gradually change in the direction of approving orchestra music—not as a substitute for band music, but simply as another kind of satisfactory musical organization.

In general it is not desirable for the school to buy solo instruments like violas and violoncellos, because of the satisfaction that ownership gives. Instruments gives to the individual. Certain other instruments, like tuba, double bass, and timpani are not very satisfactory for solo performance; and, as your orchestra is eventually to include them, the school will probably have to purchase them. Eventually you should encourage individual students. If no one will buy stringed instruments, then as a last resort, in order to get things started, the school might well invest in six or eight violins, two or three violas, two or three violoncellos, and a double bass.

**The Sva Sign.**

*Q. Does an "sva" affect both hands when both hands are written to be played with the same clef? For instance, if both hands are written to be played with the treble clef and an sva appears above, does it mean both hands are played an octave higher or just the right hand; also when both hands are written to be played from the bass staff and an sva appears below the staff, does it mean both hands are played an octave lower or only left hand?*

—C. R. S.

A. The Sva sign, when written above the staff, implies that all notes on that staff are to be performed an octave higher, and similarly when it appears below the staff it indicates that all notes on that staff are to be performed an octave lower." However, if the staff contains a separate part for each hand, and especially if these parts are indicated by up-turned stems for the right hand and down-turned ones for the left, an Sva sign above the staff would probably affect only the upper or right hand part.

**The Symbol for a Break.**

*Q. In the August 1935 ETUDE (page 567) there is a little piano number, In a Chinese Garden. In the first measure of the coda there is a sign like repeat marks with pcos between. Please explain the meaning here, and the significance of these marks in this particular place.*

—E. L. M.

A. These marks mean that there is to be a decided break at that point. The quarter rest already indicates such a break, but evidently the composer wants a little longer time to elapse than is indicated by the rest. He warns the player, however, not to make the rest too long, this being implied by the word *poco* between the staffs.

**Clefs.**

*Q. What are the other clefs besides the treble, bass, and C clefs? What are they used for?*

—R. J. B.

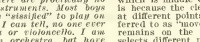
A. The only other clef besides the F and G clefs is the C clef, which always identifies middle C. In order to understand how this clef works, I suggest that you draw eleven lines on a sheet of paper and place the C clef (1K) on the middle one. Now count three lines at the top and three lines at the bottom, beginning with the C clef on the third line. Now in another place draw eleven lines again, once more making the middle line with the C clef. Erase four lines from the bottom and two from the top, leaving a group of five lines, the second of which is middle C as marked by the clef. It is because the clef appears at various times at different points on the staff that it is referred to as "moveable"; but actually the clef remains on the same line and one merely selects different numbers of lines above and below to accommodate the particular melody so that it may be written without using too many leger lines.

**An Unusual Sign.**

*Q. What is the meaning of this sign used in* Impromptu, Op. 90, No. 3, *by Schubert?*

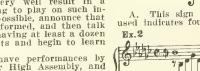
—B. F.

Ex.1



A. This sign is very unusual and when used indicates four-two measure.

Ex.2



**Accordion Music Tempos.**

*Q. At what tempo should* Accordiana, *by Magnanti, be played? Also, what is to be done from the rest? Please give the correct tempo of* The Flight of the Bumble Bee, *by Rimsky-Korsakoff.*

—J. S.

A. I know very little about accordion music but I have consulted the virtuoso player, Anthony Galla-Rini and he informs me that the ordinary tempo of *Accordiana* is about ♩ = 136 but that Magnanti himself plays it considerably faster. The tempo of the piece by Rimsky-Korsakoff is indicated in the score as ♩ = 144 but here again Mr. Galla-Rini states that Magnanti and other virtuoso performers play the composition at a considerably faster tempo.

**Tempos and Arpeggios.**

*Q. 1—Please tell me the most desirable speed for* Kamenoi Ostrow, *by Rubinstein.*

*2—In the third part marked* Lento, *are these arpeggios to be speeded up as they lengthen out and keep in the same rhythm with the chords?*

*3—Why are these arpeggios written in quarter notes?*

*4—What is the meaning of demi-semiquaver?*

—E. B.

A. 1—Start at about M. ♩ = 100. Do not take the first section too fast; at least, not so fast that you cannot keep the same tempo when this section is later repeated.

2—Yes, you are correct.

3—Rubinstein used quarter notes because he wished to insure the utmost freedom when playing these arpeggios. These should not be exactly so many notes to the beat.

4—Demi-semi-quaver means a "thirty-second note."

## The Bird In Grand Opera

(*Continued from Page 684*)

composition, *La Poule* (The Hen), testifies. Rimsky-Korsakoff, of Russia, wrote "Le Coq d'Or (The Golden Cockerel)," a satirical fairy tale ballet-opera; and, with further reference to Saint-Saëns, it is his gruesome tone poem, *Donse Macabre*, that the crowing cock at dawn, dispels the grim dancers of death. Still another familiar farmyard fowl, the goose, appears in a fanciful story entitled, "The King's Children," scored by Humperdinck.

Returning to woodland friends, we hear *Ye Birds Without Number*, from Leoncavallo's "I Pagliacci (The Clowns)," as sung by *Nedda*, the *Columbine* of the play; and a brilliant bird song it is with its exquisite accompaniment of strings. Then there is the *Thou Charming Bird*, from Felicien David's opera, "The Pearl of Brazil," in which tribute is voiced to the "delightful bird of plumage glowing"

*"When day appears his joyful singing*
*Awakes the dawn's enchanted rest;*
*When evening falls his notes are ringing,*
*While fiery day fades in the west."*

One of the outstanding numbers from the opera "Mignon," by Thomas, is the lovely duet, *O Happy Swallows;* and in the scores of more contemporary opera writers we hear *Ye Birds in Azure Wing-ing*, from the rollicking "Robin Hood" by our own Reginald DeKoven; while, *I List the Trill of Golden Throat*, in Victor Herbert's "Natoma," is still another sparkling gem.

Music catalog pages are replete with titles of bird melodies, and the musician's repertoire is not complete unless it includes such effective numbers as MacDowell's *The Eagle;* the Schubert-Liszt transcription, *Hark! Hark! the Lark!* or the lilting *Two Larks* by Leschetizky. National birds are well represented in music, a well known group being *Listen to the Mocking Bird*, by Septimus Winner (American); *La Paloma (the Dove)*, Yradier (Spanish); *When the Nightingale Shall Sing* (French troubadour song); and *Far Above Us Sails the Heron* (a Hungarian folk theme).

Strands of the purest melodies and the most joyous tones have been freely given by nature's cleverest musicians, and these have been woven into the compositions with colorful effect and classical beauty.

## Bands and Orchestras

(*Continued from Page 729*)

mawkish sentimentality should have no place in the schedule of musical education. There always can be found good, wholesome fun in the making of a musical phrase, even when this phrase is limited to an elementary technic, there can be real pleasure derived when the group succeeds in creating the musical design.

### *An Abundant Repertoire*

IN CHOOSING material the teacher will naturally be guided by the conditions existing in each class. Those of adolescent age, younger boys or girls, or more grown-up groups, in turn, will require different psychological consideration. Hence various types of music must be used in presenting the emotional interest through which the class may gain intellectual and cultural benefit.

Having frankly condemned the doubtful taste of making thoughtless selection for class material, we suggest a helpful list, graded, classified and suited for practical entertaining values, which will aid the serious instructor in outlining the progress of the instrumental organization. The suggestions of titles may be helpful, as the graded list aims toward the trend for classic purity of style, the approach to which invites true musical appreciation and cultural benefit. This concise survey, limited as it is, naturally must leave unmentioned many excellent works.

### Class Instruction Material (Strings and Orchestra)

#### *Violin Class Instruction*

*Beginner's Grade through Elementary to Junior Grade (3rd Position)*

| Title | Author |
|---|---|
| "The Class Violin Instructor" (2 books) | Hathaway-Butler |
| "Public School Violin Method" (2 books) | Mitchell |
| "Violin Class Method" (3 books) | Van Hoesen |
| "Class Instruction" (3 books) | Maia-Bang |
| "Scale Tune Book" | Maia-Bang |
| "First Folk Songs" | Watson |

#### *Viola Class Instruction*

"Class Method" ..... Lehrer

#### *Violoncello*

"Class Instruction" ..... Bornschein

#### *Double Bass*

"Class Method" ..... Lehrer

#### *String Ensemble*

*Beginner's Grade through Elementary to Junior Grade (3rd Position)*
*(2, 3, 4 violins, additional viola, violoncello, bass, and piano)*

"First Steps in Ensemble Playing" Bornschein
"First Ensemble" (12 pieces) .. Bornschein
"Easy Classics" ..... Bornschein
"Early Classics" ..... Bornschein
"Later Classics" ..... Bornschein
"Ensemble Method" ..... Lehrer
"Folk Tune Trios" ..... Kinscella
"Fiddlers Four" ..... Wilson
"Graded Studies" ..... Rieger
"Polyphonic Studies" ..... Lehrer
"Ensemble Training" (3 books) Bornschein

#### *String Quartet Instruction*

"Progressive Method" (Part 1 Elementary) ..... Pochon
"12 Easy Pieces" ..... Samford
"16 Simple String Quartets" ..... Winslow

#### *School Orchestra Instruction*

*Beginner's Grade through Elementary to Advanced Grades (Positions)*

"Orchestral Training" ..... Wilson
"Orchestra Class Method" ..... Lockhart
"Orchestral Unisons" (group plan) Morrison
"Setting the Pace" ..... Cheyette-Roberts
"24 Folk Tunes" ..... Cheyette
"Easiest Orchestra Collection" ..... Frery
"Holiday Sketches" ..... Rieger
"Short Stories" (8 pieces) .... Bornschein
"Graded Orchestra Books" (3) .. Roberts
"Spring Fancies" (5 pieces) ... Bornschein
"Arcadian Suite" (Parts I and II) Bornschein

In closing let it be urged that the teacher of instrumental classes acquaint himself with real educational musical material. A careful choice, well within the possibilities of the grade, is advised. Beware of making an overambitious choice. Let all work be attractive, with the goal a clean performance in which there are real joy and enthusiasm—the *fun of making music.*

THE ETUDE


# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE


## Advance of Publication Offers—November 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

| | |
|---|---|
| Fourth Year at the Piano—Williams ..... | $0.50 |
| My First Song Book—For Little Pianists —Richter ..... | .25 |
| Pianocraft Book for Beginners—Jonas .... | .40 |
| Presser's Concert March Album for Organists—Parts, Each ..... | .20 |
| Duet Accompaniment ..... | .40 |
| Presser's Two-Staff Organ Book ..... | .40 |
| International Album for Duet Players —Piano, Four Hands ..... | .35 |
| Six Albums, the—Piano Solo Collection .... | .30 |
| Third Year at the Piano—Williams ..... | .50 |
| Thirty Rhythmic Pantomimes—Riley, Gannon and Blake ..... | .75 |
| Twelve Negro Spirituals—Men's Voices—Clark ..... | .15 |
| Under the Big Top—Piano Solo Album ..... | .30 |
| Young People's Choir Book—S. A. B. ..... | .25 |

### *Music for the Choir's Christmas Program*

Music for Christmas is now available in such variety and volume that choir directors and organists have little difficulty in selecting suitable numbers provided they have ready access to well-chosen assortments of cantatas, anthems, carols and solos. It has been the invariable policy of Theodore Presser Co. at this season of each year to offer its examination privileges to every individual, or group, looking for practical and effective music for an occasion that demands only the best.

In addition to the standard numbers that have stood the test of time, and are repeated each season, newer numbers are always necessary and this year there are several of these that should make a ready appeal to both choirs and congregations.

Among the later publications of particular interest to choir leaders, organists and soloists, we direct attention to the just-published arrangement of *The Christ Child* by Hawley for three-part women's chorus, (75c). This is the composer's outstanding choral work, hitherto available only for mixed voices. In that arrangement it has enjoyed a success that keeps it in the front rank among works of this class. Other cantatas for treble voices are, Baines' *Festival of the Nativity*, (60c); Stults' *The Story Cometh*, (60c); and, Baines' *The Awakening*, (60c).

For mixed choirs of limited training, Forman's *Light of the World*, (60c); Stults' *Herald Angels*, (60c); and, Dale's *Birthday of a King*, (60c), are recommended. More experienced choirs may choose one of these: Stanley's *Christ Child*, (75c); Spross' *Christmas Dawn*, (75c); Loveland's *New-Born King*, (75c); Wooler's *Hosanna in the Highest*, (60c)—any of these works will be sent for examination.)

New anthems, also available for examination include: Strup, *O Sing* (with soprano solo), Lily Strickland, (12c); *Once on a Night in Bethlehem* (a cappella), Lily Strickland, (12c); *Gently Rests the Saviour*, a Polish carol arranged for mixed voices by Harry Patterson Hopkins, (8c); for two-part treble voices *Two Christmas Carols—Message of the Angels* and *Beautiful Star of Bethlehem* by Mrs. R. R. Forman (10c) will satisfy the great number of those who admire Mrs. Forman's dependable flow of melody.

Not to be overlooked at this time are several of last season's highly-successful numbers: For Mixed Voices—*A King Was Born*, H. A. Matthews, (12c); *Tidings of Great Joy*, Mrs. Forman, (12c); *The Christmas Bells*, William Baines, (12c); *Three Polish Christmas Carols*, arranged by Hopkins, (10c); *Ye Shepherds Rise*, Old-French Carol, by W. S. Nagle, (12c); For Treble Voices—*Brightest and Best* (S. A.) Bixby, (12c); *15 Christmas Carols for Treble Voices* (S. A.), (15c).

Church soloists will like *A King Was Born* (50c), by H. A. Matthews which is published in two keys, and the organist will want the new and brilliant arrangement of *Silent Night* by Clarence Kohlmann, (40c).

Besides the later numbers mentioned above, our Christmas-Music Catalog includes a large and varied list of anthems, carols, cantatas, solos, etc., any of which may be obtained for examination. Ask for the catalog or tell us your wants and a generous quantity of these publications will be sent on approval.

## "Be Kindest to the Humblest"

● As the years pass, the honest and just wisdom and humanity of the late Theodore Presser are recalled by all who knew him. One of his favorite expressions was, "Be kindest to the humblest, they need it most." He was not impressed by great rank and ceremony, but was moved by those who appreciated help. The following letter, which came in a few months ago, was very gratifying to us, because it assures us that ten years after the Founder's passing, we are still living up to the spirit of his character.

July 24, 1936

Dear Sirs:

"Sometime ago when my subscription to The Etude Music Magazine expired, you were kind enough to continue sending me copies so that I would not miss the good things that they contain. You can never realize how I appreciate your kindness.

"I am a poor little Negro girl, sixteen years of age, and live in a home where every penny must count, I live in a Negro town where every woman does her own work, so there are no jobs that I could get to earn money to pay for my magazine.

"My brother, aged seventeen, who is working his way through Tuskegee Institute, has needed our help so much. So this year Mother let me raise a few chickens and that has helped me to save a few nickels and quarters to pay for The Etude, which we think is the nicest visitor that could enter a home.

"My music teacher is kind and encourages me at all times. Her name is Mrs. M. J.

"My brother and I played duets on many programs before he left, such as "Stars and Stripes Forever," "With Muted Strings," "Clog Dance," "Rosy Fingers" and many others.

"I am trying to master Rachmaninoff's original "Prelude in C♯ Minor." Someday I hope to earn my living by teaching music.

"My brother loved such pieces as "Seen in the Embers" by Charles Huerter and the "Scarf Dance" by Chaminade. "My little sister loves the pieces of Louise Wright, but I love the tumbling, tinkling pieces like Sindings's "Rustle of Spring," Engelmann's "Grand Valse Caprice" and Koelling's "Hungary."

"You can never guess how we got our piano. My father traded a cow, calf, a sow and her pigs for it, when we lived on the farm.

E. C.
Oklahoma

In the same mail came a letter from a millionaire manufacturer stating that he looked forward eagerly to The Etude each month as a means of regenerating his musical interest.

### *Presser's Concert March Album for Orchestra*

Advance subscribers will be glad to know that the entire manuscript of this large collection of high-class marches is now in the engravers' hands and that copies soon will be ready. Many supervisors and leaders of school orchestras have taken advantage of this unusual opportunity to augment the library of their organizations and have ordered copies of the instrumental parts at the special advance of publication cash price, 20 each, postpaid; piano accompaniment (Conductor's Score) 40 cents. When the work is published this special price will be withdrawn.

In order that music educators may be guided in placing an order for copies of *Presser's Concert March Album* for their orchestras we give the following instrumentation: Solo Violin, First Violin, Violin Obbligato A, Violin Obbligato B, Second Violin, Viola, Cello, Bass, Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, E-flat Alto Saxophone, B-flat Tenor Saxophone, First B-flat Trumpet, Second and Third B-flat Trumpets, First and Second Trombones (Bass Clef), or Baritones, First and Second Trombones (Treble Clef) or Baritones, Horns in F, E-flat Horns, Tuba, Tympani, Drums and Piano (Conductor's Score). This book will be sold only in the U. S. A. and Possessions.

### *The Cover for This Month*


The earliest recordings of mankind's activities indicate an instinctive desire to give thanks to an omnipotent Power for blessings enjoyed. In the United States, where all thinking citizens have a sincere appreciation for the God-respecting forefathers of this country, Thanksgiving Day has a special significance. By common consent there is the acceptance of a Thanksgiving Day as a holiday appointed by the President and usually by supplementary proclamations of the Governors of the various states. The Pilgrim Fathers at Plymouth in 1621 originated this special festival of a Harvest Thanksgiving under the decree of Governor Bradford.

Today it is the general practice of most churches in this country to enrich the Thanksgiving season with special services of praise, not only on Thanksgiving Day, but also on the Sundays before and after Thanksgiving Day. Because music plays such an important part in these services, and because many Etude readers have a musical responsibility in these services, there has been the effort to have the cover of this issue epitomize perhaps the most beautiful and most expressive form in which congregated worshippers find a way of voicing a special thanks for the blessings and mercies enjoyed during the past year and particularly with the culmination of the Harvest season.

The photographic portion of the cover is the work of the H. Armstrong Roberts studio of Philadelphia.

### *Third Year at the Piano*
### *Fourth Year at the Piano*

By John M. Williams

Mr. Williams' educational books are noted for their interest-creating values. The *Third Year at the Piano*, upon which the editorial work is now completed, certainly maintains this standard.

The course is based on the 26 scales, with cadences and tonic chord arpeggios, and, in addition to printing these in their entirety, Mr. Williams employs, for the student's convenience in mastering them, studies and excerpts of compositions from classic, modern and contemporary educational authorities.

There are bits from the writings of N. Louise Wright, Frances Terry, Allene K. Bixby, Stephen Heller, Arnoldo Sartorio and others and such Chopin favorites as the beautiful melody from the *Fantaisie Impromptu*, the barcarolle from the Nocturne Op. 37 No. 2 and the trio of the *Funeral March*.

Mr. Williams is now working on the *Fourth Year at the Piano* in which the studies, of course, will follow the material in the third year book.

Copies of either, or both, books may be ordered at the special advance of publication cash price 50 cents each, postpaid.

### *Recreational Album for Duet Players*

Many piano players take a keen delight in playing duets. It's such a companionable way of spending an hour, or an evening, with a piano playing friend or member of the family.

For this forthcoming publication there has been gathered together a collection of tuneful and pleasing numbers for piano-four bands, pieces that pianists of moderate ability, capable of playing third and fourth grade music, will enjoy.

In advance of publication orders may be placed for single copies of this book at the special cash price, 35 cents, postpaid.

(*Continued on Page 742*)

## *Presser's Two-Staff Organ Book*

*With Registration Prepared Especially for the Small Organ*

The first difficulty of the would-be organist, who is suddenly called upon to "fill in" at church, is that of reading from the usual three-staff notation used in practically all pipe organ music. In two-staff writing, the matter is simplified by putting the pedal part in small notes with the left-hand accompaniment. While the beginning organ student should strive to master the reading of three staves, a book such as this one will smooth the way and provide a great deal of interesting material for use during the learning process.

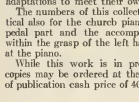
A special feature of this book will be the registration suggestions, which are being prepared especially to meet the limitations of the small pipe organ. With the already wide distribution and increasing demand for these medium-priced instruments, there has sprung up a need for organ music written to suit the small pipe organ and to exploit its possibilities. Of course, those organists fortunate in having more comprehensive instruments can make adaptations to meet their own needs.

The numbers of this collection will be practical also for the church pianist, as the organ pedal part and the accompaniment will lie within the grasp of the left hand when played at the piano.

While this work is in preparation, single copies may be ordered at the special advance of publication cash price of 40 cents, postpaid.

## *Under the Big Top*

*Album of Circus Pieces for Piano*



No one ever has questioned the interest of Young America in the annual visit to town of the circus; and writers, artists and composers certainly have done justice to this great American institution.

Juvenile pianists delight in playing a piece characteristic of the frolicsome clowns, the lumbering elephants, the chattering monkeys, the graceful trapeze performers or the impressive street parade.

It should not be difficult for a teacher with some ingenuity planning a recital to "dress-up" a platform to give the impression of a circus tent; crepe paper or inexpensive, but gaudy cloth of some kind decorated with spangles, will take care of the costumes. Maybe the teacher, or some friend, or some of the pupils, can write a bit of dialog to provide a continuity.

The pieces in this new book will be within the playing capabilities of first and second year students. They will serve well as recreation material, even if no recital is planned and, as usual with early grade pieces, there is much of educational value in each number.

While the editors are preparing the material for inclusion in this book the publishers are accepting orders for first-off-the-press copies at the very reasonable advance of publication price, 30 cents a copy, postpaid.

## *Young People's Choir Book*

(*S. A. B.*)

The enthusiastic response to our initial announcement of the forthcoming publication of *Young People's Choir Book* leaves no doubt concerning the wide interest in the development of choirs of youthful voices. Material such as is included in this book, is ideal for young people's choirs, made up of singers drawn from high school choral organizations. These choirs bridge the gap between the Junior Choir organization and the Senior Choir and serve as a "feeder" for the adult group.

In *Young People's Choir Book* the soprano and alto parts are within a comfortable range, while the part for the young men may be sung by both tenors or basses as it has been prepared especially for those voices are not sufficiently developed to sing the usual tenor and bass ranges.

The contents include a good balance of new and original compositions such as *In Pastures Green* by Bixby and *Oh, How Lovely* by William Baines and arrangements of standard and successful sacred works.

Choirmasters may order now, at the low advance of publication cash price of 25 cents, postpaid, a first-from-the-press copy for reference. The sale of this book will be limited to the U. S. A. and Its Possessions.

## *The Sea Album*

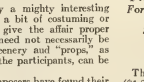
*Piano Solo Collection*

The giving of pupils' piano recitals devoted entirely to one subject has proven most successful. Teachers find that both the pupils and those attending become enthused over recitals about flowers, birds, animals, the seasons, etc.

The sea is certainly a mighty interesting topic for a recital. If a bit of costuming or staging is desired, to give the affair proper atmosphere, the cost need not necessarily be great, much of the scenery and "props," as well as the dresses of the participants, can be "home-made."

Then, too, many composers have found their inspiration in the sea and its denizens—the rhythm of the waves, the crashing of the surf, the mysteries of the deep, the songs and chanteys of those who "sail the ocean blue." Many of these impressions have been transferred to the printed page so that all who play the piano may enjoy them.

A collection of such pieces has been gathered together for this volume and it is suggested that teachers take advantage of the offer and order now, for delivery when published, a copy of this fascinating book at the special advance of publication cash price, 30 cents, postpaid.



## *Twelve Negro Spirituals*

*Arranged for Men's Voices*

*By* F. A. Clark

The spirituals are the most natural and sincere racial expression of the negro. Born during a time of his unhappy duress and ever-changing environment, they set forth with compelling insistence his deep and varying emotions of sorrow, joy, and anticipated release from the cruel burdens of his life.

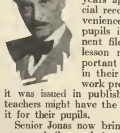
As the foreword of this booklet, the compiler says, "From earliest childhood I heard these songs sung by my elders as they gathered in the homes of our kindred, where their chief diversion was found in religious experiences and singing of them with sincere fervor. Almost every sectional group sang them with a noticeable difference and I have since been unable to find any authentic version of these songs. In this collection, I have set them down as nearly as possible as I heard them."

Within a moderate range of the voices, these arrangements are of an easy grade and will be suitable for quartets, high school glee clubs and men's choruses. The selections making up the contents are *Deep River; Goin' to Shout; I Couldn't Hear Nobody Pray; Go Down, Moses; I Know the Lord's Laid His Hand on Me; Swing Low, Sweet Chariot; Rise, Shine; Stad Away; Bye and Bye; This Little Light of Mine; Got a Home in That Rock;* and *King Jesus Is A-Lis'enin'.*

A single copy of this unique book may now be ordered at the special advance of publication cash price of 15 cents, postpaid.

## *Pianoscript Book for Beginners*

*By* Alberto Jonas



One of the most notable of living piano pedagogs is Senor Alberto Jonas. Some years ago he evolved a special record book for the convenience of his advanced pupils in keeping a permanent file of special exercises, lesson notes and other important advice given to them in their student years. This work proved so practical that it was issued in published form that other teachers might have the benefit of the use of it for their pupils.

Senior Jonas now brings to the publishing stage a similar work for pupils in the elementary months of piano study. In his earlier years of pedagogical work, as well as his recent years in supervising the work of teachers preparing pupils for subsequent entry into his classes, he has had a rich experience to add to the keenness of the master pedagog's insight into matters helpful for piano beginners.

The *Pianoscript Book for Beginners* will include a clear and concise discussion of the rudiments of music, rhythm measures, hand position, finger exercises, intervals and scales, lists of pieces, suggestions for practice, and enlightening introductions to some of the great composers and great pianists, besides providing indexed space for various lesson notes and special exercises, and both blank pages and ruled staves. The advance of publication cash price is 40 cents a copy, postpaid.

* * *

## *Thirty Rhythmic Pantomimes*

*For Home, Kindergarten and Pre-Piano Classes*

*Song Texts by* Alice C. D. Riley

*Music by* Jessie L. Gaynor

*Descriptions and Illustrations By* Dorothy Gaynor Blake

The three *Songs of the Child World* books ($1.25 each) of Riley and Gaynor have become world-renowned during the last several decades and many responsible for the handling of kindergarten and pre-piano classes have used these songs, not only for group and solo singing by little tots, but for action and play work, either of their own creation, or of such character as Miss Gaynor, or some of her pupils, passed on to them.

Since many of the present generation of teachers have not had the opportunity to learn in such manner of the physical activities to which the *Songs of the Child World* may be adapted, it is a real contribution to juvenile music literature that Mrs. Gaynor's daughter, Dorothy Gaynor Blake, has set down on paper by clear and direct descriptions and simple, clever figure drawings, the interesting pantomimes which may be used to thirty of the best songs.

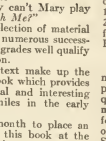
These aids and directions and drawings, together with a list of the seventy-five other songs in the *Songs of the Child World* volumes which may be used with these rhythmic pantomimes, make up this excellent forthcoming publication which may be ordered now at the advance of publication cash price of 75 cents, postpaid.

* * *

## *My First Song Book*

*Familiar Songs in Very Easy Arrangements For Piano*

*By* Ada Richter



Parents and pupils alike will be delighted with this illustrated book of favorite songs in arrangements for the little pianists. There are for the very youngest, holiday songs, hymn and school songs, melodies from far away lands, and some old ballads included especially for the parents. This book will solve the problem for that teacher who has been asking, "I can't Mary play *Swanee River* or *Abide with Me?*"

The arrangements and selection of material are by Ada Richter, whose numerous successful piano pieces in the early grades well qualify her to prepare this collection.

About forty songs with text make up the generous contents of this book which provides a fine supplementary material and interesting sight reading for all juveniles in the early stages of piano playing.

There is yet time this month to place an order for a single copy of this book at the special advance of publication cash price of 25 cents, postage prepaid.

## *Moving Day*

There are so many things to think of, so many things to do, and so many moving from one address to another that some few details are inevitably overlooked. There is one detail, however, that really should not be neglected and that is to notify THE ETUDE MUSIC MAGAZINE of your change in address. This will enable us to correct our records and continue regular service, saving you the inconvenience of delayed delivery and unnecessary forwarding postage expense. So, if you have recently moved, or are soon going to move, drop us a card giving BOTH your old and new addresses.

(*Continued on Page 743*)





## World of Music

(*Continued from Page 680*)

"GREEK MUSIC" is a new magazine published by Athan P. Theodorides of Buffalo, New York. General reading matter is in the Hellenic alphabet; but the musician and student will be interested in the musical selections and especially in the specimens of compositions of the early centuries.

POPULAR PRICED OPERA, with the best seats at ninety-nine cents, is announced for the winter season, at the Hippodrome of New York, under the management of Alfredo Salmaggio who has made such a success of this venture for the last three years. The company is practically American; as of thirty-two principals sixteen are native born and eleven are naturalized citizens. Fritz Mahler, a nephew of the famous Gustav Mahler, composer and conductor, has been engaged to lead all performances.

EDITH COOK SMITH received a certificate of award from the city of Albany, New York, for her "Albany Charter Suite," in commemoration of the two hundred and fiftieth anniversary of the founding of the community as old Fort Orange.

THE ANNUAL FESTIVAL SERVICE of choirs of the United Kingdom took place on June 19th, at the Crystal Palace, Sydenham (London), with four thousand voices in the choir, under the leadership of Sir Sydney Nicholson, organist of Westminster Abbey.

### COMPETITIONS

PRIZES FOR LOVE SONGS, of five thousand francs (about one thousand dollars), twenty-five hundred francs, and one thousand francs, are offered in an international contest sponsored by Madame Alice Lomhroso. Further information may be had from "Les Editions de Paris," 14 Faubourg Poissonniere, Paris, France.

THE WIENIAWSKI PRIZE of One hundred Dollars is offered by the Wieniawski Association, for a composition for violin and piano, five to ten minutes in length, suitable for close of program but not to be a mere display of virtuosity. Further particulars may be had from Adam Kuryllo, president of Wieniawski Association, 1425 Broadway, New York City.

LAKE PLACID CLUB PRIZES, amounting to Fifteen Hundred Dollars, are offered for chamber music and vocal compositions. The closing date for choral entries is February 15, 1937; and for chamber works, March 20, 1937. Further particulars may be had from George Carroll, Lake Placid Club, Essex County, New York.

AMERICAN COMPOSERS, native or naturalized, may enter compositions for organ, piano, voice, violin, viola, violoncello, string quartet, or any combination of these instruments, and for a cappella chorus, to be performed at the "Festival of American Music," of May, 1937, by the Westminster Choir School. Entries close January 1, 1937. Inquiries may be addressed and scores sent to Roy Harris, Director of Festival of American Music, Westminster Choir School, Princeton, New Jersey.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture, suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had by addressing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

ANTHEM CONTEST: One Thousand Dollars are offered in Twelve Prizes ranging from Two Hundred and Fifty Dollars to Fifty Dollars each, for unpublished anthems. Entries close February 1, 1937, and full information may be had by addressing the Lorenz Publishing Company, Third and Madison Streets, Dayton, Ohio.



## *Know Music Folk*

If one really loves music, he wants to know about the people who have, and who are now making it. The many books published on the lives of the master composers, and on the ever-increasing demand for copies of these books is the best proof of the interest music lovers have in the "makers" of music.

But not all of the great music has been written by the great composers, not all of the outstanding performances of this music have been given by the celebrated performers about whom books have been written—Caruso, Paderewski, Melba, Toscanini, de Reszke, etc.

When making up a program many experienced musicians—teachers, concert and radio artists, add a brief biographical note on the composers—an appreciated courtesy and often times a help to a better understanding by listeners of the composition's origin and character of the composer, or some of her pupils, passed on to them.

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(*Continued on Page 743*)





SHEET MUSIC—VOCAL SOLOS

| | |
|---|---|
| 18581 Robin, Sing a Merry Tune—*Newton* | $0.40 |
| 12566 God Be Merciful to Me (*High*)—*Percippe* | .50 |
| 30486 When They Ring the Golden Bells—*de Marbelle* | .40 |
| 30615 In a Garden (*High*)—*Hawley* | .50 |
| 30064 Hindu Slumber Song (*Low*)—*Ware*. | .50 |

CHILDREN'S SONGS

| | |
|---|---|
| Songs of the Child World. No. 1—*Riley and Gaynor* | $1.25 |

OCTAVO—MIXED VOICES, SACRED

| | |
|---|---|
| 20280 Father, O Hear Us—*Conner* | $0.12 |
| 10371 Arise, Shine, for Thy Light Is Come—*Wolcott* | .15 |

OCTAVO—MIXED VOICES, SECULAR

| | |
|---|---|
| 32223 We March, We March—*Sousa* | $0.08 |
| 20796 Sleepy Hollow Tune (*S. A. B.*)—*Kountz* | .12 |

OCTAVO—WOMEN'S VOICES, SECULAR

| | |
|---|---|
| 35123 I'm So Glad Trouble Don't Last Alway (*3-part*)—*Dett* | $0.10 |

OCTAVO—MEN'S VOICES, SECULAR

| | |
|---|---|
| 170 Hermit's Night Song—*Kern* | $0.06 |

OPERETTA

| | |
|---|---|
| Hearts and Blossoms (*Mixed Voices*)—*Stults* | $1.00 |

## *Help for the Christmas Budget*

With gifts, decorations, special dinners and extensive entertaining all making heavy demands upon the family budget at Christmas time, some means of easing the "strain" not only would be a welcome but a happy solution to a distressing problem for many. In the matter of gifts, which probably call for the greatest expenditure, THE ETUDE MUSIC MAGAZINE is a "happy solution"; as an inexpensive gift for students and musicians and, also as a means of obtaining, without cost, useful and valuable articles that make appropriate gifts for others.

These articles include a wide variety of chromium finish tableware—relish dishes, vegetable dishes, bread trays, compotes, serving trays, casseroles, etc.—as well as clocks, flashlights, fountain pens, desk sets, cameras, wallets, and choice volumes of music and musical literature. All these may be yours, without cost, by simply making new friends for THE ETUDE. In other words, we will send those things to you, absolutely free, for securing one or more subscriptions to THE ETUDE from fellow students, teachers and club, choir, chorus, band or orchestra members. You'll be surprised at the number of orders you easily and quickly can obtain from your friends and neighbors; you'll be delighted with the fine rewards that will come as our "Thank you" for your cooperation.

Start today! Let THE ETUDE be the solution to your gift and budget problem this Christmas. Send for a FREE copy of our Premium Catalog and complete details of our Premium Plan.

### STATEMENT OF THE OWNERSHIP MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of THE ETUDE published *Monthly at Philadelphia, Pennsylvania, for October 1, 1936.*

State of *Pennsylvania* } ss.
County of *Philadelphia* }

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *David W. Banks*, who, having been duly sworn according to law, deposes and says that he is the *Treasurer* of the *Theodore Presser Company*, publishers of THE ETUDE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher *Theodore Presser Company, Philadelphia, Pa.*

Editor *James Francis Cooke, Philadelphia, Pa.*

Managing Editor *None*

Business Manager *None*

2. That the owners are:

*Theodore Presser Company, Philadelphia, Pa.*
*Estate of Theodore Presser, Philadelphia, Pa.*
*James Francis Cooke, Bala, Pa.*
*The Presser Foundation, Philadelphia, Pa.*

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: *None*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

DAVID W. BANKS
For Publisher

Sworn to and subscribed before me this 24th day of September, 1936.

JOHN E. THOMAS,
*Notary Public*

SEAL

(My commission expires March 7, 1937)

## A FAVORITE COMPOSER

*Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.*

### MABEL MADISON WATSON

Many young piano pupils and violin pupils have seen the name of Mabel Madison Watson on music given to them by their teachers. Despite the melodic gifts and musicianship of this composer, she has held her published works to a limited and choice group and her efforts have been confined chiefly to pieces and study works designed to be helpful to young folk in the first several years of music study.

Miss Watson's special interest in the teaching of children no doubt has been the outgrowth of childhood experiences in the fortunate home associations with Emelie Poulsson, the successful author of so much kindergarten material and children's verses. Miss Poulsson lived with the Watsons at the time. Educational interests also dated from childhood because of her father's work as an educator, a field in which he became quite noted.

Miss Watson was born in Philadelphia, New Jersey. She graduated from the Metropolitan College of Music (New York) where she studied piano, voice and composition under such teachers as Albert Ross Parsons, Kate Chittenden, Harry Rowe Shelley, and Herbert Wilbur Greene. She also studied with Oscar Ralf in Berlin and Isidor Philipp in Paris.

At the outset of her teaching career Miss Watson divided her work between New York and Philadelphia, but eventually found that the demands of her Philadelphia studio required all of her time.

Miss Watson's reputation as a music educator caused many of Philadelphia's first families to place their children under her instruction, and today many of the socially prominent young men and young ladies who are fortunate in counting music among their accomplishments are indebted for this to their start under Miss Watson.

Miss Watson deserves a special tribute in the annals of music education because she was one of the very first to use the both clefs from the start, teaching up and down from Middle C. Her earliest published works authenticate her pioneership in what are now hailed as the most modern and best procedures in the instruction of piano beginners.

Miss Watson and her associate teachers also have specialized in violin instruction for the young which explains the great success of several of Miss Watson's elementary works in this field.

### *Compositions of Mabel Madison Watson*

PIANO SOLOS

| Cat. No. | Title | Grade | Price |
|---|---|---|---|
| 24699 | Alpenrose Waltz | 1 | $0.35 |
| 24538 | Birthday Party Waltz | 1 | .30 |
| 25586 | The Merry Christmas (Christmas Morning) | 1 | .30 |
| 25666 | A Night in Venice | 2½ | .25 |
| 24588 | On Skis | 1 | .30 |
| 24587 | Dance of the Snowflakes | 1 | .30 |
| 25669 | The Desert Caravan | 2½ | .30 |
| 25668 | Flights of Swallows | 2½ | .30 |
| 25666 | Rubber Doll's Dance | 2 | .30 |
| 25584 | Snow for Christmas (Christmas Eve) | 1 | .30 |
| 25585 | Song of Sleep and Snow (The Night before Christmas) | 1 | .30 |
| 24535 | The Trotting Pony | 1 | .30 |
| 24534 | March of the Tin Cavalry | 1 | $0.30 |
| 25667 | A Merry, Merry March | 1½ | .25 |
| 24610 | The Mummers' Parade | 2 | .30 |

PIANO STUDY MATERIALS

| | | | |
|---|---|---|---|
| Essentials of Scale Playing | 1-4 | $1.25 | |
| Ten Busy Fingers | 1 | | .60 |
| Keys on the Black Keys | 1 | .75 | |

VIOLIN METHOD

| | |
|---|---|
| Bel Canto Violin Method | $1.25 |

VIOLIN AND PIANO

| | |
|---|---|
| First Folk Songs | $1.50 |



## "Jazzy" Repartee

"Well," said the insistent salesman, "we have some nice bass fiddles I could show you."—Master Band Magazine.

* * *

### *So Says Apollo*

M. B. H. offers this suggestion: "Why not let some of our best unemployed musicians set some of the modernistic compositions to music?"

* * *

### *Encouraging*

In a Dublin theater, an Italian opera company was giving a performance of *Faust*.

It had been arranged that *Mephistopheles* should appear in a cloud of smoke, through a trapdoor.

Unfortunately, the gentleman who was doing this rôle was well provided for in girth and stuck halfway. Upon which a gallery voice piped up, "Shure, bhoys, an' we're safe. *Hell's full!*"

### *Do It Again*

Mistress—"The master went out whistling this morning."

Maid—"Yes, ma'am, it was my mistake. I made his porridge of bird seed."—Toronto Globe.

* * *

### *No Wonder*

Soosie—"Have you ever speculated on why you are so popular in your neighborhood?"

Roosie—"No, except that I told my neighbors that I always play the saxophone when I get lonely."—Atlanta Constitution.

* * *

### *Or a Bass Drum*

"No," replied the mother, "I don't think I shall buy a whistle for my little boy, because the other day he nearly swallowed one of them."

# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Great Composers

*By* Ruth Eileen Matthis

SCHUBERT'S art, imbued within,
Was brought to life 'mid tavern's din.

On his walks through wooded lanes
BEETHOVEN sensed symphonic strains.

WAGNER, writing works so great,
Preferred to live in regal state.

MENDELSSOHN, with greatest skill,
Could write from memory, at his will.

Merry friends and choicest wines
Inspired the most of MOZART'S lines,

HANDEL, from the age of nine,
Composed church services divine.

## The Dark Horse

*By* Gertrude Greenhalgh Walker

"How is the orchestra coming on at school?" asked Clinton's father, as they were getting out some duets to play together.

"Great, Dad. I feel sure our school is going to bring home the state championship pennant for school orchestras. I only wish I could be the pianist in the contest number."

"Well, why can't you?"

"Because the most satisfactory player at rehearsals is going to be chosen, and you know John Davis is a fine player, to say nothing of some of the others."

"But you know sometimes the dark horse wins. Why not be a dark horse?"

"What's a dark horse? What has a horse got to do with music?"

"A dark horse is just a name in racing or in politics for a competitor that no one knows much about or thinks much of, until he suddenly wins when the opportunity comes."

"Do you think there is any chance of my being a dark horse?"

"Why not, especially if you remember the motto over my desk."

At last rehearsals were under way. Clinton listened and watched closely. He noticed some of the pianists had to have several corrections. When his turn came for a try-out he played perfectly and the director said, "Well, here is the first pianist I have not had to correct. Clinton will play the contest number."

Was he overjoyed! And the school won the state championship!

One of the boys said, "Clinton, how is it we did not know you played so well? We never thought you would he the chosen pianist."

"Well," answered Clinton, "Dad told me to follow his business slogan and be the dark horse."

"What is the slogan?" asked the boys.

"NEVER MAKE THE SAME MISTAKE TWICE."

## Eleanor Learns to Practice

### A Playlet

*By* S. M. E.

Characters: Eleanor
Grace, her sister
Betty
Members of Junior Music Club

Scene: Living room; Eleanor seated, reading.

*(Enter Grace)*

*Grace:* Eleanor! Is that the way you are practicing?

*Eleanor:* I meant to practice, but this book is so interesting. Have you ever read it, Grace? Patricia is the heroine and she is just lovely.

*Grace:* That does not make any difference. Put it away now and practice. You know Mother said you were to practice an hour.

*Eleanor (going to piano):* I don't see what good pianos are anyway *(picks up knitting instead of practicing)*. Grace, are you going to stay here? I could practice better if you were not in the room.

*Grace:* I think I will stay a few moments. It is nice and comfortable here.

*(Eleanor plays a scale and a piece, making mistakes.)*

*Eleanor:* Grace, what time is it? It seems to me I have been practicing a long time. Long enough, anyway.

*Grace:* You certainly act like a baby. There are so many girls who would like to take piano lessons, and here you are wasting your opportunities.

*Eleanor:* But what good is it?

*Grace:* Music is a part of one's education and culture; it is nice to be able to play for friends who can not play themselves. How else could they hear music, if no one played for them? And a great many people earn their living through music; and it is a splendid thing to be a fine teacher.

*Eleanor:* I never thought of those things before. I guess I will begin to practice better *(turns to keyboard and plays carefully. A knack is heard and Betty enters, exchanging greetings.)*

*Betty:* I was just going by the house, Grace, and thought I would stop in.

*Grace:* Glad to see you. I was just sitting here listening to Eleanor practice and talking about how wonderful music is. Don't you think it is?

*Betty:* Me? Oh, I just love music, only I have never had a chance to take lessons. Mother helped me a little at first, and I have just had to struggle along without any teacher. I wish I could take lessons. Play something for me, Eleanor.

*Eleanor:* I really can't play anything, Betty. I'm sorry. You play for me.

*(Betty plays one or two selections.)*

*Eleanor:* That was lovely.

*Betty:* The next time I come you must have something ready. Did I tell you Mrs. Smith asked me over the other night to hear Dorothy play?

*Eleanor:* Did she? Dorothy practices a lot. She should he a good player.

*Grace:* She is fond of reading, too, and exchanges books with her friends.

*Betty:* She was reading when I went in. She reads after she finishes her practice. Which reminds me I must be going.

*(Farewells are exchanged, and exit Betty.)*

*Eleanor:* Well I guess it is too late to practice now, so I will finish this book.

*Grace:* Eleanor, I am ashamed of you. To think that you could not play one piece after all the lessons you have had! And were you not supposed to go to the Music Club this afternoon?

*Eleanor:* Yes, but I was reading and forgot the time.

*Grace:* All the girls will get ahead of you, and then you will be sorry!

*(Enter a number of girls, after knocking. Greetings are exchanged.)*

*May:* Eleanor, you were not at the meeting to-day and it was the best one we ever had. We elected new officers.

*Doris:* But wait till you hear the rest of it.

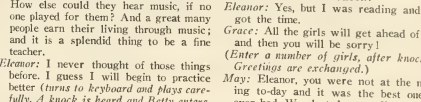
*Peggy:* Well, after the election Miss Smith said she had a surprise for us.

*Helen:* We could not imagine what it was.

*(Continued on next page)*

## Dancing Notes

*By* Clara Edmunds-Hemingway



A little tune went racing
All up and down the scale;
Some little notes went flying,
As if before a gale.

But some grew very weary,
And stopped their romping fun;
While others danced on gaily
Until the tune was done.

## The Land of Music

*By* Myrna McCleve

Along the road in KEYBOARD-TOWN
My romping fingers go,
According to the tempo marks,
If they say fast, or slow.

They know the music TRAFFIC RULES
And willingly obey;
They know the speed that they should go
And also when to play.

The SIGNATURE'S the TRAFFIC COP
Who starts them on their way;
He shows the way that they should go,
How fast they are to play.

The STAFFS are Music's AVENUES
Where NOTES have right-of-way,
And up and down the streets they go
When fingers start to play.

Now, if there were no TRAFFIC RULES,
Or no sure music plan,
I know my hands would get mixed up
And form a TRAFFIC JAM!

## November Anniversaries

MENDELSSOHN died in Leipzig, Germany, November 4, 1847. Nearly everybody can play some of his "Songs without Words." His lovely overture called "Fingal's Cave" may be heard on Victor record No. 9013.

TSCHAIKOWSKI died in St. Petersburg, now called Petrograd, Russia, November 6th, 1893. His symphonies and symphonic poems are frequently heard in concerts and on good radio programs and may be obtained on Victor records. You should play some of his short piano numbers.

CÉSAR FRANCK died in Paris on November 9, 1890. He wrote only one symphony, but it is considered a masterpiece. It is recorded on Victor records, album No. M 22, played by the Philadelphia Orchestra.

GLUCK died in Vienna on November 15, 1787. He was one of the greatest of eighteenth century opera composers. Everybody should play his charming melody from the opera "Orpheus," *The Dance of the Blessed Spirits.*

PADEREWSKI was born in Poland, November 18, 1860. He is best known for his marvellous piano playing and his popular *Minuet a l'Antique.* But he is also a great statesman and was Prime Minister of Poland after the world war.

SCHUBERT died in Vienna, November 19, 1828. Schubert wrote many piano pieces from very easy to very difficult; and everybody should play at least one of them. His great "Unfinished Symphony" may be heard on Victor records, 7050 to 7052, played by the Philadelphia Orchestra.





## Eleanor Learns to Practice

*(Continued)*

*Harry:* But I knew it was something exciting from the way she spoke.

*May:* She said the Radio Station had called up in the morning, asking if her pupils would take part in a contest, so we went right over before the meeting was finished.

*Doris:* We were not a bit afraid, because we knew we had practiced and knew our pieces.

*May and Peggy:* They are putting on a pupils' concert every week, and of course only good players will take part.

*Jack:* And there were prizes, too.

*Eleanor:* Who won?

*May:* Dorothy Smith won first place, and Doris won second, and I won third.

*Eleanor:* Oh girls, play your winning pieces for me, please.

*Grace:* Please do, girls. It will spur Eleanor on herself, I am sure.

*(Selections are played. Then farewells are exchanged and girls leave.)*

*Grace:* Just think of missing to-day's exciting meeting because you forgot to go; I tell you, you will be sorry someday!

*Eleanor:* But I could not have entered the contest anyway. I can't play a thing.

*Grace:* Well, practice hard from now on, so that you can enter the next one.

*Eleanor:* Yes, you are right, Grace. I am going to practice well, every day from now on, and try to do my very best.

(Eleanor resumes practicing, doing her scales slowly and carefully.

(CURTAIN)

## A Musical Cake for Thanksgiving

*By* Gladys Hutchinson

*1 phrase* *4 slurs*
*4 motives* *a pinch of staccato*

Study motives thoroughly, add to this the study of slurs, and now mix in the pinch of staccato, and lastly combine the phrase.

*Note:* The quality of a Musical Cake (Musical Composition) can only be as good as the quality of the raw materials (intelligent application) used in it. It is a true economy to use the best ingredients (your best efforts). In so doing it becomes a simple matter always to achieve a perfect Musical Cake (Musical Composition).

*Cause of failure:* Insufficient care to the important detail of distributing the ingredients evenly (incorrect distribution of note values).

*Success Secret:* Close observation to the most minute details.

All of which means that whatever we do, our success depends entirely upon the pains we take in obtaining the result, whether it be a Musical Cake (Musical Composition) or a real cake.

## ???Who Knows???

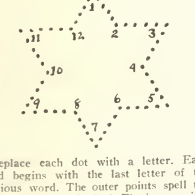
1. How many sonatas did Beethoven write?
2. What country produced the first opera?
3. How many children did Bach have?
4. What famous composer is considered to be the world's greatest song writer?
5. How is the violin tuned?
6. What are percussion instruments?
7. What is a tie?
8. When did Chopin die?
9. Who wrote the "Surprise Symphony"?
10. If a measure in six-eight time begins with an eighth rest, how many sixteenth notes will be required to fill the measure?

ANSWERS TO WHO KNOWS:

1. Thirty-two.
2. Italy.
3. Twenty (seven by his first wife and thirteen by his second wife).
4. Schubert.
5. In fifths.
6. Instruments whose sound is produced by being struck.
7. A curved line placed over (or under) two notes of the same pitch, by which the time values of the first and second notes are combined, so that they are sold the length of both, without repetition.
8. 1849.
9. Haydn.
10. Ten.

## Musical Star Puzzle

*By* Stella M. Hadden



Replace each dot with a letter. Each word begins with the last letter of the previous word. The outer points spell the name of a church festival. The inner points spell a word meaning accent. Put on your thinking caps, because this puzzle is not easy!

1-2, reflected sounds. 2-3, metrical division of a poem. 3-4, emphasis. 4-5, a division of a chorus. 5-6, one who sings. 6-7, to play over again. 7-8, a clef. 8-9 a call for more. 9-10, musical studies. 10-11, a metal used in flutes. 11-12, repeated canons, or "Catch Songs." 12-1, an old fashioned dance. 1-11, (outer points), a church festival. 2-12, (inner points) accent.

PRIZE WINNERS FOR JUNE PUZZLE:

Class A, JEAN ALEXANDER (Age 15), California.
Class B, BETTY JEAN KUHNS (Age 11), Arizona.
Class C, LILY MAE LANZNAR (Age 8), Missouri.

DEAR JUNIOR ETUDE:

Music is an art which should be greatly valued. I consider it a great privilege to have the opportunity of taking piano lessons, for it is both interesting and educational.

I am eleven years old and have been studying for the past three months. In June I expect to appear in my first recital. I am working hard for I have a keen desire to become eventually a good musician.

From your friend,
MARIE VODDEN (Age 11), California.

## Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under the age of sixteen, may compete, whether a subscriber or not, and whether belonging to any Junior Club or not. Class A, fourteen to sixteen years of age. Class B, eleven to under fourteen. Class C, under eleven years.

Subject for story or essay this month, "An Interesting Musical Experience." Must contain not over one hundred and fifty words.

Put your name, age and class in which you are entering on upper left corner of paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only.

When schools or clubs compete, please have a preliminary contest and send in no more than two contributions for each class.

Do not use typewriters and do not have any one copy the work for you.

All contributions must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before November the eighteenth.

Competitors who do not comply with all of the above conditions will not be considered.

Names of prize winners and their contributions will appear in February.

MY FIRST LESSON

### (Prize Winner)

I am sure I shall never forget my first music lesson. As the appointed time grew near I felt like Francis (not Alice) in Wonderland.

I received my piano for a Christmas gift, and it seemed very strange and wonderful to me, for I was only eight years old. I had never seen my music teacher before, but when the first lesson was over I felt I had known her all my life. She introduced the subject as if it were a game, which made it very interesting. And I believe that made me love the study of music. I hope I shall be a credit to her efforts some day.

FRANCIS X. CLARK (Age 9), Class C, Pennsylvania.

MY FIRST LESSON

### (Prize Winner)

I recall the day my mother told me I was to have a piano lesson that evening. How happy I was! Some day I would be a great pianist, no matter what the price in money, time or work was. I had great hopes!

What a nice teacher I had. She had a pleasant smile and lovely brown eyes. It seemed as if the lesson took only a few minutes, so much did I enjoy it.

After the lesson I made three resolutions. I remember only two of them, but here they are:

First, I will practice cheerfully each day.

Second, I will help both myself and my teacher by doing my best.

If everybody would keep these two rules there would be fewer music failures and more successes.

MAY ANNA DRISCOLL (Age 12), Class B, Ohio.

### HONORABLE MENTION FOR JUNE ESSAYS:

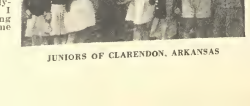
Bernice Richardson, Janice Haack, Ione Bernice Green, Betty Lynn Johnson, Lelya Albright, Anne Marie Cummings, Betty Jean Morris, Flora Gregory, May Wade, Sybil Ory, Joan Bruce, Eileen Elswick, Ruby E. Ingalls, Agnes Jane Kepper, Margaret Hofstadt, Jane Ann Buck, Elsa Sawatzky, Lorraine Antous, Charlotte Cole, Grace Clark, Martha E. Swabrick, Verna Pennekamp, Dorothy Buck, Anne Fontenot, Ruth Flanigan, Mary Avelynn, Marian Bates, Topsy Beik, Kathryn Stilnholser, Grace Neilson, Dorothy Lou Henson, Joyce Mickey, Betty Jean Cooper, Charles Buck, Julia Elizabeth Comte.

DEAR JUNIOR ETUDE,

I sing as much as, if not more, than I play the piano, but I love to do both. I have just finished reading a letter from South Africa in the Junior Etude.

I am making a scrap book about music, with pictures of famous musicians, composers, singers, and so on, and also musical instruments. I am thinking and hoping that it is going to be interesting.

From your friend,
DORIS FRANKLIN, (Age 12), Georgia.



JUNIORS OF CLARENDON, ARKANSAS

MY FIRST LESSON

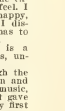
### (Prize Winner)

I listened intently to unfamiliar words. My teacher was telling me how wonderful and what a necessity music is; and she explained how happy it would make me feel. I could find pieces to play when I was happy, as well as when I was disappointed. I distinctly heard her say that the world has to have music and I am needed to give it.

Then she showed me how music is a language that everyone, even foreigners, understood. This fact impressed me.

All these words echoed to me through the years of my musical life to spur me on and give me a greater desire and love for music, because they are those words which first gave me inspiration and encouragement in my first lesson.

KATHRYN MEADOWS (Age 15), Class A, Alabama.



DO-RE-MI RHYTHM BAND
LA GRANGE, CALIFORNIA

## *Letter Box List*

Letters have been received from the following, which can not be printed, owing to lack of space:

Frances Stinehart, Daphne Marie Horne, Max Taylor, Lillian Ferris, Alfred Conry, William Hoffmann, Louise Ann Olbin, Ruby Perrin, Mary Lee Stamper, Sybil Ory, Lucile Vorster, Lily Mae Lanznar, Doris Mildred Berg, Ruth Evelyn Gross, Marianna McGuire, Phyllis Jackson, Morton Jamison, Marjorie Reimer, Ruby E. Ingalls, Jacquelyn Ione Morrill.

N.B.—Write to the Letter Box again, Juniors.

ANSWERS TO JUNE PUZZLE:

Beethoven
Schubert
Chopin
Mendelssohn
Brahms
Schumann
Handel
Haydn
Wagner
Debussy
Palestrina
Tschaikowsky

### HONORABLE MENTION FOR JUNE PUZZLES:

Lucile Graf, Doris Sammons, Sybil Ory, Julia Elizabeth Comte, Nancy Sieveright, Blanch Sein, Flora Gregory, Easter Kemp, Betty Krueger, Charles Langworthy Wallis, Mary Patricia Rainsford, Blythe Grady, Carmen Hayes, Jane Kathryn Fuller, Asako Sate, Virginia Tate, Zena Webb, Betty Jean Fraser, Mary Cain, Rachel Chledine, Rose Matoslan, Wilma Fossel, Annie Merle White, Anna Katherine Swinney, Gwen Lindsaka, Carolyn Jean Garvin, Mary Lou Freeman, Katheryn Stilnholser, Betty Jean Cooper, Hadassah Yanlich, Marion Bates, Vivian Dompf, Francis X. Clark, John Striver.

## Letters from Etude Friends

### *A Christmas Story Program*

To THE ETUDE:

In order to make our monthly recital in December more interesting we built the program around a story. The press notice was:

"On Saturday evening Lawrence Franklin, a violin pupil of Mr. Ulysses Burkey, will present a Christmas program, assisted by Mrs. Franklin's piano pupils, an alto horn pupil, and two pupils of Mr. Osman Ingraham playing clarinet and French horn. The program will be built around a story.

"Lawrence sets the stage by playing *A Snowy Christmas Eve*. We see a little girl rocking her dolly to sleep while she waits for Santa Claus. Norma Jean Barker takes this part. We hear *My Dolly* by Elizabeth McClean and *Lullaby* by Elizabeth Earls. While singing her dolly to sleep, the little girl also falls asleep and dreams. A duet, *The Sandman*, by Ronald McFarland and Mrs. Franklin, and *The Dream*, by Bobby McFarland, are heard. The child's dream is a happy one, about a visit to a toy shop, where the toys come to life and parade for her. Thomas Armstrong plays *In a Toy Shop*, and Louis Burton plays *Toyland Parade*.

"Suddenly the sleeping girl is awakened by the sounds from a church service next door to her home. This is told in music by Lawrence playing *The Awakening*, Frances Smith playing *In Church*, and *The Chapel Bell*, also by Lawrence. As she awakens, the child hears told in music the beautiful Christmas story—Bethlehem in the quiet of the night, the shepherds watching their sheep and visions of the heavens when the brilliant new star appears, the angels and their wonderful message of the baby Jesus. *O Little Town of Bethlehem* is played by Helen Gardner and Mrs. Franklin; *Silent Night* by Elizabeth Earls; *Star of the East*, Betty Smiley, clarinet, Joe Hunt and Paul Franklin, horns, Jimmy Smiley, piano; *Hark, the Herald Angels Sing*, Alene Davis; and *The Angels' Song*, Lawrence Franklin."

Lulled to sleep again by the Christmas music, the little girl is once more awakened by the arrival of Santa Claus. My youngest child, Clifford, in costume, took the part of Santa Claus, playing the *Santa Claus* piece in one of my ETUDES, after which he distributed candy. Several other pieces were from old ETUDES. Four year old Norma Jean Barker, who sat in front rocking her dolly, obligingly shut her eyes and opened them, whenever big sister, Lois, the reader, whispered to her to do so.

—MRS. DORIS FRANKLIN

## Voice Questions Answered

(*Continued from Page 737*)

and can start a phrase "in the middle of the note, with fine quality, on the upper E-flat, *Elijah's* "prayer," *Lord God of Abraham*, again from Mendelssohn's masterpiece, could be made an interesting program number. The preceding recitative, *Draw near, all ye people*, needs a broad, dignified delivery, with power to sustain a slow, considerable *crescendo*. An emotional vocalist, who has "pictured to himself" the preceding and present situation in the movement of the drama, can make a big effect at this point. You mention as one of your favorites, *The Tourney of King John*, by Saint-Saëns. This is a very striking, and for a young singer, exacting piece; but, if he is mentally, musically, and vocally equal to it, he will gain a good deal by its study and performance.

(2). Keep on with the perfecting of the student's breath control; and be sure that in this study he does not overdo, unconsciously so as to bring stiffness into the jaw and tongue. On a *crescendo*, especially when "covering" a series of ascending pitches, there is sometimes a temptation to "push" the tone, resulting in constriction in the throat, and involuntary "sharping." So, too, in some cases, upon a long sustained note, with *crescendo*, if the breath control ellips, the throat seems to try to compensate for lack of sufficient, steady breath-pressure and, tightening, elevates the pitch without the conscious desire of the singer.

## Woman's Struggle for Recognition in Music

(*Continued from Page 687*)

their biographies, the complete list of their works, the price of each work, names of the publishers, and a list of addresses of those who are still among us. Even a catalogue of the names and works of those women who have written books on music is not forgotten.

### *Composers Not Colleagues*

IT WOULD SURELY be more than only indifference to declare that amongst these women there should be none whose works come up to the standard of the highest inspiration and technical knowledge in musical form of many a male composer. The difficulty lies in another direction. Composers, male or female, are not exactly what one would call "each other's friends." Women, among each other, never, or seldom, patronize each other's works. Yet the woman composer relies, more than any other class of the musical profession, on the assistance of some one, either to interpret the works, or to pass them on to pupils. Even down to scale and chord exercises, women teachers prefer the same scales written by a man, to those written down by a woman; though they may be published by the best publishers in the world. On hearing of the "Biographical Catalogue" which the writer of this article had compiled, the then Director of the musical department at the (Royal) State Library in Berlin, Prof. Dr. Wilhelm Altmann, wrote to her as follows: "It would be most deplorable if it were not made possible for you to have your 'Dictionary of Woman Composers and Music Authors' published. For bibliographical research your work is quite indispensable. You have, indeed, proved in many cases, that under the cover of only the initials before the surname, a woman's christian name is hidden."

By nature women are modest and shy. I have never yet come across a shy male composer. He elbows his way. Most women fight shy of elbowing. They are very easily and soon discouraged. Of course there are a few who declare, "I shall make myself heard." Either they have money, or they manage to get the money together from friends to be able to give their own concerts, and to pay with their own money for the publication of works for which they were not lucky enough to find publishers. Not every woman likes to go on begging musical societies to perform her works.

That there is sometimes a good deal of injustice done, as to preferring only prominent names, is proved by an amusing anecdote. The writer of this article was, some years ago, engaged to play at a concert in Bremen, and was expected to play (amongst other pieces), Brahms' *Rhapsody in B minor*. Somehow, at the last minute, she did not feel disposed to play it, so she substituted, without telling anyone, a composition of her own, also in B minor in its place (*Scherzo in B minor*, published by Robert Forberg, Leipzig).

She still possesses the writing in which the critic tells of how wonderfully she had played the beautiful Brahms, and how well the chord passages had sounded (considering that there are none in the real Brahms, what a very flattering criticism). It would not be at all a bad idea to bring a program filled with the names of men, and perform women's compositions instead, just to see what the critics would write, and what the audience would applaud most. But, in all seriousness, unless women composers unite in every country, and especially in all the big towns, the writer of this does not see how things can be changed.

Music is international; there should be music festivals for the women composers, each year in a different town and country.

A musical library, of only women's compositions and on musical subjects, and so on, might be founded.

A perusal of the writer's "Musical Directory" would give proof of the enormous amount of idealistic musical ambition, as well as energy, which women have given to musical art; but, alas, the "Directory" has not yet found a publisher. Let us have music festivals where women could come forward with their best works; but let us also not forget those who have gone before us, leaving us their highest inspirations: Clara Schumann, Fanny Hensel, Ingeborg von Bronsart, Sophie Menter, and hundreds of others, and very much older women pioneers.

It is not competition with men that is desired, but chances for proving the fact of women's equality—not with the world's greatest geniuses, but at least with those men who have also been struggling for fame, and have not always succeeded.



## Musical Books Reviewed

### *Lives of the Great Composers*

*By* A. L. BACHARACH

This volume contains interesting sketches of twenty-nine outstanding composers, with a valuable bibliography added to each chapter, for those who desire to carry their studies further.

The composers discussed are Bach, Beethoven, Berlioz, Brahms, Byrd, Chopin, Debussy, Dvořak, Elgar, Gluck, Grieg, Handel, Haydn, Liszt, Mendelssohn, Moussorgsky, Mozart, Palestrina, Purcell, Rossini, Alessandro and Domenico Scarlatti, Schubert, Schumann, Tschaikowsky, Verdi, Wagner, von Weber, and Wolf. There is also a chronological chart, with a ground-bass of the reigning Kings and Queens of England of the corresponding periods.

On the whole, this book does not concern itself so much with the works of the composers as with their lives and their personalities. The biographies are told in excellent fashion by a group of nineteen distinguished British writers. In a "Foreword," H. C. Colles, the noted English critic and lexicographer, says, "Whatever the terms of the communication may be, we want to know better the man who speaks to us through music; and inevitably we feel that to know what he looked like, what were his tastes in quite trivial matters such as eating and drinking, how he lived and where, brings us a little nearer to an understanding of him. First hand information on these matters gets harder to come by with every year that passes."

Pages: 658.
Price: $2.50.
Publishers: E. P. Dutton & Co., Inc.

### *A First Glimpse of Great Music*

*By* J. H. ELLIOT

Written for the musical amateur—the "plain man" who listens to music for the pleasure it gives him, this volume sets forth in straightforward, understandable terms a few suggestions which will help him to explore the world of music, without becoming lost in a maze of technicalities. The various phases of the art are presented in the broadest possible manner—he author deliberately avoiding detailed analysis, in all his discussion. The whole purpose of the book is to give a broad panorama of the music world, which perhaps will lend some of its readers to a desire for a closer study of the many elements found therein.

Pages: 128, cloth bound.
Price: $1.25.
Publishers: David McKay Company.

### *Music of the Orient and Occident*

*By* MARGARET E. COUSINS

The author announces this work as a series of essays towards mutual understanding. She is a Bachelor of Music, who left the British Isles for a twenty-year residence in India, and who became versed in the music of the Orient.

The nomenclature of Hindu mysticism is, to say the least, involved; and Miss Cousins was confronted with a difficult task in preparing this helpful book. "Music," she tells us, "is the oldest of arts in the Orient; it is the youngest in the Occident." She also states that "There is in India a whole school of devotees, who look upon music as a transcendental subject, and who use the medium of sound for the attainment of eternal bliss."

The book contains also chapters upon Russian music judged from the Oriental standpoint. All in all, It is very creditable presentation of a very difficult subject, of real interest to all who are curious about the music of the East.

Pages: 199.
Price: $2.00.
Publishers: B. G. Paul & Co. (Madras, India) American representative, The Anchorite Press.





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